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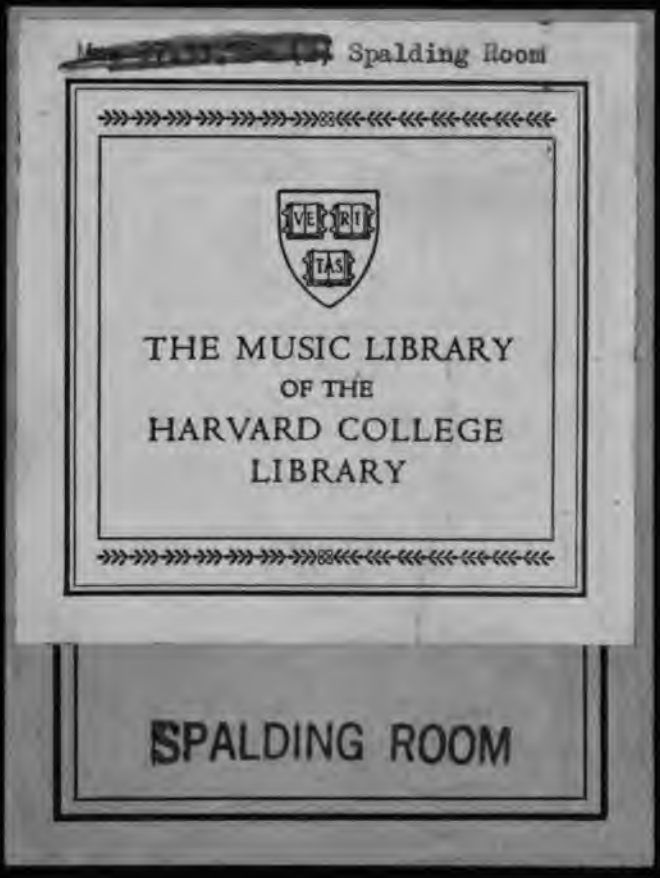

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OF

MANUSCRIPT MUSIC

IN THE

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BY

AUGUSTUS HUGHES-HUGHES,

ASSISTANT IN THE DEPARTMENT OF MSS.

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—— 35003, ff. 32–34 (p. 575); 35 (p. 74); 37 (p. 463); 38, 40 (p. 575); 42–48 (p. 313); 49–58 (p. 575); 59 (p. 94); 61 (p. 10); 63 (p. 657); 69 (p. 110); 75–95 (p. 116); 97 (p. 110); 99–110b (p. 49); 111–116 (p. 313); 118 (p. 575); 119, 120 (p. 313); 121–132 (p. 217); 135–153b (p. 223).
—— 35004. p. 224.
—— 35005, ff. 1–21b (p. 222); 22 (p. 95); 39 (p. 324); 45, 48 (p. 453); 49–59 (p. 116); 61 (p. 191); 66, 68, 69 (p. 572); 72 (p. 324); 75–114b (p. 623); 115 (p. 116); 118b (p. 623); 119–123b (p. 95); 124 (p. 623); 127–193b (p. 197).
—— 35023, ff. 6–20 (p. 223); 21 (p. 636); 22b (p. 429); 23b, 25 (p. 636).
—— 35024, f. 21. p. 600.
—— 35025, ff. 26b, 28b. p. 73.
—— 35026, ff. 9 (p. 224); 10 (p. 11); 19b (p. 659); 21 (p. 430); 42–59 *passim* (pp. 11, 430, 635); 65b (p. 457); 66–69 (pp. 11, 430).
—— 35027, ff. 4, 39b. p. 635.
—— 35028, ff. 4–15 (p. 119); 16 (p. 659); 18–29b (p. 119); 30 (p. 97); 33 (p. 47); 34 (p. 97); 37–62 (p. 638).
—— 35038, ff. 45 (p. 8); 46 (p. 95); 51–60b (p. 626); 61 (p. 658).
—— 35040, ff. 32b (p. 3); 36b (p. 3); 43b–48b (p. 570).
—— 35043, ff. 5b–18 *passim* (pp. 230, 487); 18b (p. 58); 20 (p. 231); 22b (p. 58); 23b (p. 231); 24b–74b *passim* (pp. 231–2, 487); 75b–105 *passim* (p. 232); 106b (p. 211); 122 (p. 487); 122b (p. 211).
—— 35087, *passim*. p. 128.
—— 35119, 35120. p. 442.
—— 35121. p. 368.
—— 35155, ff. 145–156b. p. 622.
—— 35156. p. 434.
—— 35270. p. 631.
—— 35271. p. 630.
—— 35272, ff. 1–6b (pp. 92, 617); 7–20 (pp. 617–618); 21 (p. 92); 21b (pp. 92, 618); 22b (p. 618).
—— 35273, ff. 2–29b (p. 618); 30b–91b *passim* (pp. 93, 618–619).
—— 35274, ff. 1–6b (pp. 93, 620); 7–15b (p. 620); 16–44b (pp. 93, 620–621).

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Additional 35275, ff. 1–26b *passim* (pp. 94, 621); 28–42 (p. 621).
—— 35276, *passim*. pp. 86, 600–601.
—— 35277, ff. 1b–3 (p. 601); 3b (p. 601); 5b–33 *passim* (pp. 87, 601–602); 33b–49 (p. 602).
—— 35278, ff. 1–50b *passim* (pp. 87, 603); 51–66b (p. 603).
—— 35279, ff. 1–13 *passim*. pp. 87, 604.
—— 35347. p. 221.
—— 36484, ff. 1–4b (p. 144); 5, 5b (p. 451); 6–11b (p. 144); 18 (p. 194); 21b–71 (p. 144).
—— 36524, ff. 1–6b. p. 191.
—— 36526A, ff. 1–6 (p. 132); 7 (p. 460); 8–9b (p. 132).
—— 36572–36574. p. 423.
—— 36575–36577. p. 424.
—— 36652, ff. 18–19b (p. 113); 20–22 (p. 391).
—— 36710. p. 16.
—— 36739, ff. 1–75 (p. 444); 75b (p. 640); 76–196b (p. 444).
—— 36740, ff. 29 (p. 24); 30–30b (p. 97); 81–136b (p. 640).
—— 36741, ff. 1–30 (p. 444); 31–56 (p. 97); 57, 58 (p. 640).
—— 36742, f. 45b. p. 640.
—— 36747, ff. 46 (p. 91); 48 (p. 615).
—— 36877, *passim*. pp. 58, 492.
—— 36929, f. 59. p. 648.
—— 36938–36960. p. 395.
—— 36961. p. 222.
—— 36962, ff. 1, 26 (p. 395); 75–92 (p. 51).
—— 36963–36965. p. 395.
—— 36966, ff. 2–11 (p. 118); 12–24 (p. 96); 25–88 (p. 633); 96–109b (p. 118); 110, 133, 154 (p. 633); 161, 170–180 (p. 96); 181 (p. 22).
—— 36967, ff. 2–11 (p. 118); 12–93 (p. 634); 100, 108 (p. 96); 115 (p. 22); 137–142b (p. 118); 143–186 (p. 634); 190 (p. 96); 196–205b (p. 118).
Additional 36968, ff. 1 (p. 634); 5 (p. 96); 16–46 (p. 634); 61 (p. 96); 70, 78 (p. 118); 100–146 (p. 634); 151 (p. 96); 164–192 (p. 634); 200 (p. 118); 214 (p. 634); 218 (p. 96); 225–250 (p. 634).
—— 37025, ff. 2–9b (p. 522); 11 (p. 651); 12–59b (p. 522); 61 (p. 651); 61b–121 (pp. 522–3).
—— 37046, ff. 19–46 (p. 639); 46b–111 *passim* (pp. 456–7, 639); 111b–129 (pp. 639–40).
—— 37074, ff. 7–8b. p. 522.
—— 37211–37213. p. 441.
—— 37232, ff. 13–16 (p. 625); 22 (p. 502).
—— 37265. p. 442.
—— 37322. p. 443.

PRINTED BOOKS, DEPARTMENT OF.

Press Mark, 557*. d. 34 (end), f. 1. p. 594.
—— 785. A. 9, ff. 48–51b. p. 28.
—— 11738. cc. 40 (4), p. 45. p. 303.
—— A. 909, pp. 111, 120 (p. 578); 122 (p. 76); 126–128 (p. 206); 129–136 (pp. 198, 206); 137 (pp. 207, 324); 138 (p. 198); 139 (pp. 198, 207); 140–142 (p. 198); 143 (pp. 198, 203, 207); 144 (p. 198); 145–147 (pp. 204, 207); 148 (pp. 204, 207); 149 (pp. 198, 203); 150 (pp. 198, 324); 151 (pp. 198, 207); 152 (pp. 203, 204, 207); 153, 154 (p. 207).
—— D. 212. c, vol. i, ff. 65b (p. 47); 67 (p. 47).
—— D. 212. c, vol. ii, ff. 58b (p. 53); 62 (p. 47).
—— D. 212. c, vol. iii, f. 68. p. 47.
—— D. 272 (3). p. 400.
—— E. 318 (at the end), ff. 1b (p. 316); 4 (p. 577).
—— K. 1. e. 1 (at the end). p. 122.
—— K. 7. f. 16 (beginning and end). p. 637.

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CORRECTIONS.

p. 7. Add. 31462. In col. 2, between ll. 2 and 3, *insert* "Donnez à boire." f. 48.
,, 10. Add. 32411. *For* F. A. Hiller, *read* J. A. Hiller.
,, 18. Add. 32181. In no. 1, *for* Ritter, *read* Retter.
,, 21. Add. 33311. In ll. 2, 5, *for* 1809, *read* 1806.
,, 27. Add. 19759 (no. 6); 29397 (no. 1); 22099 (no. 1). "Fie, nay, prithee, John," is also attributed to Purcell.
,, 29. In no. 24, *for* sung, *read* rung.
,, ,, No. 27 is also attributed to Blow.
,, 30. In no. 81, *for* sing, *read* ring.
,, ,, In no. 116, *for* 1588, *read* 1580.
,, 37. In l. 6, *after* 110. *add* and 113.
,, 39. No. 45 is also attributed to Blow.
,, 43. Add. 31813. No. 5 is also attributed to Blow.
,, 45. In no. 12, *after* Blow, *add* or Purcell.
,, ,, No. 34 is by W. Hayes.
,, 46. No. 49 is by W. Hayes.
,, ,, No. 57 is by J. Jenkins.
,, 50. Add. 32190. In l. 2, *after* 1804, *add* etc.
,, 52. Add. 30091. In l. 3, *after* songs, *add* or motets.
,, 62. Add. 34291. In l. 2, *for* early, *read* late.
,, 64. Add. 14166. *After* Scarlatti, *add* or F. Durante.
,, 67. No. 7 is by Aubert.
,, 70. Add. 5056. In no. 9, *for* di, *read* ti.
,, 75. Add. 31704. In ll. 7–8, *omit* "Marcia....Palermo."
,, 79. Add. 29961. In l. 3, *for* 1756, *read* 1751.
,, 82. Add. 31552. In l. 7, *after* f. 42b, *add* and those of nos. 1, 2 and 4.
,, ,, Add. 31723. In no. 1, *omit* or Clark.
,, 83. Add. 33851. No. 1 is adapted from Handel.
,, 87. Add. 35278. In no. 25, *for* heu, *read* hen.
,, 97. Add. 34999. *For* 2 voices, with a bass, *read* 3 voices.
,, 108. Add. 31808. No. 42 is a madrigal.
,, 122. l. 35. *For* k. i. e. 1, *read* k. 1. e. 1.
,, 128. Add. 19583. In no. 4, *omit* [de Gero].
,, 136. Add. 30835–7. In l. 3, *after* 2–4, *add* and 9.
,, 141. Add. 30816–19. In no. 37, *for* 1597, *read* 1587.
,, 142. Add. 30823–5. No. 18 is by B. Donato.
,, 143. Add. 34050. Nos. 16 and 23 may be taken from an earlier edition.
,, 151. In l. 1, *for* the second set, *read* Wilbye's second set.
,, 153. Add. 34800. No. 1 is by T. Wilkinson.
,, 169. Add. 23626. In l. 6, *for* 19, *read* 12.
,, 177. Add. 5336. In no. 2, *for* sweet, *read* white.

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p. 181. Add. 31808. No. 1 is by F. Hutcheson.
„ 187. In no. 150, *for* faire, *read* paire.
„ 207. A. 909. In nos. 20, 21, *for* 189, *read* 139.
„ 209. Add. 29371. In l. 4, *for* 198, *read* 199.
„ „ —— In l. 6, *before* 35274, *insert* 28613 (early 19th cent.).
„ 212. Add. 31453. In no. 2, *for* no. 3, *read* the air on f. 150b.
„ 214. Add. 31405. No. 1 is by J. Eccles.
„ 216. Add. 5052. *After* Devonshire, *add* (d. 1707).
„ 219. Add. 9284. In no. 2, *for* My, *read* Thy.
„ 222. Add. 35005. The watermark of no. 1 is 1794.
„ 231. Add. 35043. No. 14 is by J. Eccles.
„ „ —— In no. 21, *for* 1678, *read* 1694?
„ „ —— In no. 25, *for* 1677, *read* 1695?
pp. 232, 239, 240. For amended dates of Purcell's operas, see article by W. Barclay Squire in the Quarterly Magazine of the Internationale Musikgesellschaft, July-September, 1904. pp. 489-564.
p. 242. *For* Additional 22759, *read* Additional 22597.
„ 243. Add. 31405. In no. 1, *for* 1676, *read* 1692?
„ „ —— No. 2 is by Purcell.
„ „ Add. 31448. This duet is from "Oroonoko," 1695.
„ „ Add. 31452. In no. 1, *for* 1678, *read* 1694?
„ 244. Add. 31453. In no. 1, *for* 1692, *read* 1695? No. 5 is probably by Dr. Pepusch.
„ 246. For amended dates of Purcell's operas, see above, under pp. 232, *etc.*
„ 247. Add. 22099. In l. 2, *for* 1707, *read* 1709; and *dele* (see below).
„ „ —— In no. 7, the words only are from Durfey's work [1709].
„ „ —— In no. 12, *for* 1690, *read* 1695?
„ „ —— In no. 13, *for* 1678, *read* 1694?
pp. 248, 249. For amended dates of Purcell's operas, see above, under pp. 232, *etc.*
p. 258. Add. 24303. In l. 3, *for* James, *read* Edward.
„ 264. In no. 76, *for* Dué, *read* Doué.
„ 267. Add. 31602. In no. 14, *for* Bergolese, *read* Pergolese.
„ 269. Add. 31504. In no. 23, *for* la sguardo, *read* lo sguardo.
„ 272. Add. 31624. No. 21 is by Galuppi.
„ „ Eg. 814-817. In l. 3, *before* Operas, *insert* French.
„ 274. Eg. 817. In no. 6, *dele* jun.
„ 275. —— No. 29 is by J. B. Lully.
„ 277. King's 330-337. In l. 3, *before* Operas, *insert* French.
„ 289. Add. 31598. In no. 21, *for* Fille, *read* Dille.
„ 302. Add. 31657. In l. 9 (end), *for* J., *read* G.
pp. 307, 310, 311. For amended dates of Purcell's operas, see above, under pp. 232, *etc.*
p. 316. E. 318. In l. 2, *for* 1796....leaf), *read* 1798 (date of play).
„ 317. Add. 30960. *For* 1789-1805, *read* 18th-19th cent.
„ 320. Add. 16112. In l. 4, *after* Marco, *add* Antonio.
„ 323. Add. 25076. In no. 15, l. 4, *for* 15, *read* 16.
„ 324. Eg. 2458. *Before* "Ottone," *insert* Handel's.
„ 325. King's 442. *For* copied, *read* identified.
„ 330. Add. 16024. In ll. 11-12, *omit* The MS.....amanuensis.
„ 336. Add. 31490. In no. 4, *before* "Tenducci," *insert* Sung (?) by.
„ „ Add. 31515. *For* ea (last word on page), *read* ha.
„ 338. Add. 31565. In l. 7, *after* Smith, *add* the younger.

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p. 340. Add. 31593. In no. 2, *for* f. 4, *read* f. 24.
,, 347. Add. 33238. In l. 2, *for* presented, *read* bequeathed.
,, 355. Add. 16064. In l. 6, *for* 1709, *read* 1799.
,, 374. No. 37 is from "The Round Robin."
,, 409. Add. 27715. In no. 1, *for* Charles, *read* William.
,, ,, Add. 16049. In l. 5, *after* Rosemberg," *add* by P. Generali.
,, 413. Add. 27719. No. 1 is adapted from Auber.
,, 414. Add. 30246. In l. 7, *after* "Ivanhoe" [, *add* libretto.
,, 452. Add. 11608. In no. 4, *for* 58b, *read* 59.
,, 465. Vesp. A. xviii. No. 2 is possibly a motet or madrigal.
,, ,, Titus A. xxvi. In no. 4, Gie se,far *probably* = Je sais faire.
,, 473. In no. 10, *for* Cupids, weary, *read* Cupid 's weary.
,, 475. Add. 11608. In no. 34, *for* F. *read* T.
,, ,, —— In no. 49, *for* part-song, *read* trio.
,, 480. Add. 33234. No. 4 is by Reggio.
,, 481. —— No. 32 is by Lully.
,, 485. Add. 14218. In no. 9, *for* restita, *read* vestita.
,, ,, —— In no. 32, *for* ripose, *read* ti pose.
,, 489. Add. 14228. In no. 2, *for* Manconi, *read* Mancini.
,, 491. Harley 7549. In l. 4, *for* p. 59, *read* p. 58.
,, 493. Add. 10337. In no. 12, *for* fellow, *read* pellow.
,, 496. *For* Additional 34457, *read* Additional 31457.
,, 503. Add. 31453. No. 8 is by Jer. Clark.
,, 508. Eg. 2513. In no. 5, *for* Auffenhalte, *read* Auffen[t]halt der.
,, 509. Add. 29963. In l. 3, *for* p. 248, *read* p. 65.
,, ,, —— In no. 26, *for* Aquellino, *read* Agnellino.
,, 513. Add. 14222. No. 13 is by Marcello.
,, 515. Add. 29249. In no. 12, *for* f. 26, *read* f. 76.
,, 523. *For* Egerton 432, *read* Egerton 1432.
,, 527. Add. 31504. In no. 5, *for* detto, *read* detta.
,, 528. —— In no. 34, *for* vaglio, *read* voglio.
,, 529. In no. 10, *after* vous, *omit* the comma.
,, 530. In no. 89, *for* pauure François, *read* pauures françois.
,, 533. In no. 225, *for* composer, *read* poet.
,, 543. In no. 106, *for* J'en ay, *read* Je n'ay.
,, 550. In no. 89, *for* fleuvre, *read* fleuve.
,, 552. In no. 210, *for* vos, *read* nos.
,, 558. King's 337. In no. 20, *for* f. 169b, *read* ff. 169b, 186b.
,, 561. Add. 31518. In no. 3, *for* tue, *read* sue.
,, 562 Add. 34053. In no. 1, *for* 9, *read* 8.
,, 566. In no. 44, *for* Venez, *read* Tenez.
,, 574. Add. 34126. In no. 1, *after* duet, *add* from Handel.
,, ,, —— No. 4 is by W. Defesch.
,, 583. Add. 14209. In no. 1, *for* 1703, *read* 1713.
,, 592. Add. 31742. In no. 1, *for* 16, *read* 1b.
,, 593. —— In no. 4, *for* 56, *read* 5b.
,, 608. In art. II., *after* Songs, *add* by Kozeluch (above, p. 601).
,, 616. In no. 49, *for* Birds, *read* Bards.
,, 623. Add. 30148. In l. 4, *for* Mosson, *read* Moisson.
,, 641. Add. 32158. In l. 4, *after* see, *add* (in vol. iii).

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MANUSCRIPT MUSIC

IN THE

BRITISH MUSEUM.

PART II.—VOCAL MUSIC—SECULAR.

SECTION I.—CANONS.

Royal Appendix 58, f. 16b.

Paper; early 16th cent. Oblong octavo. See also below, under Madrigals.

CANON without words, by John Ambrose.

Additional 10336, f. 18.

Paper; after 1500. Duodecimo. See also under Treatises, in vol. iii.

COMPOSITION without words, written out at length on a stave of 4 lines.

Royal 11 E. xi, ff. 2b, 3.

Vellum; A.D. 1516. Large folio. See also under Motets (vol. i, p. 259).

BASS and contra-tenor parts of "Salue, radix varios producens germine ramos," described as "canon fuga in diatessaron," in honour of Henry VIII. "Me fieri ac componi fecit P O [*sc.* Peto], 1516."

Royal 8 G. vii, f. 1.

Paper; after 1544 (see below). Folio. See also under Motets (vol. i, p. 259).

"HONI soit qui mal y pense": puzzle-canon in 8 parts, composed by [Clément †] Morel [fl. 1543–1549], in honour of [Henry Fitzalan] Earl of Arundel [K.G. in 1544].

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Additional 31922, ff. 90b, 91.

Vellum; *temp.* Henry VIII. Small folio. See also below, under Madrigals.

THREE CANONS without words, of which the first has no description, the second is a "Songe . . . iij parts in one," and the third "Duas partes in vnum." Anonymous.

Additional 4900, ff. 66b, 67.

Paper; after 1600. Small folio. See also under sacred Songs (vol. i, p. 425).

CANONS, without words.

1. In 3 parts, in quasi-score. "A. F[errabosco ?]." f. 66b.
2. Two parts in one. Anonymous. f. 67.

Additional 27579, f. 64.

Paper; A.D. 1606. Octavo. See also under Harmony (1605), and Drawings of Musical Instruments (1602, 1603), described in vol. iii.

"CANON à 4," by Thomas Mancinus, senior, 1606. From the Album Amicorum of Johannes Cellarius of Nuremberg.

Additional 11608, f. 85b (reversed).

Paper; A.D. 1656–1659. Small folio. See also below, under Songs.

TWO CANONS for 3 voices.

1. "I am so weary" ("5th below and 4th above"). By Thomas Ford (?).
2. "VT REleuet MIserum FAtum SOLitumque LAborem" ("5th above and 4th belowe, rising a note"). "Jo. Hilton."

Additional 4910, f. 60.

Paper; A.D. 1669. Folio. See also under Treatises (1673), in vol. iii.

TWO 3-PART CANONS, in score, by Matthew Locke. *Autograph.* Without words. Given by the composer to Silas Domvill *al.* Taylor, in 1669.

Additional 27931, f. 29b.

Paper; before 1695 (?). Large quarto. See also below, under Songs.

"JOANNES Paulus de Columnis faciebat": 3-part Canon, described as "Fuga legata all' Unisono," by Giovanni Paolo Colonna (d. 1695).

Additional 30342, ff. 143, 143b.

Paper; 17th cent. Octavo. The MS. also contains, besides miscellaneous matter, fragments of Solos for the Lute and Spinet, specimens of Notation, Drawings of Musical Instruments, *etc.*, described in vol. iii.

TWO CANONS without words; the first (f. 143), in 8 parts, written

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on four circular 5-line staves, marked "Superius," "Contratenor," "Tenor," and "Bassus"; the second (f. 143b) in 6 parts, on a single circular stave, with the solution below on ordinary 6-line staves. In a French hand.

Additional 30933, ff. 121–135.

Paper; early 18th cent. Folio. See also under Anthems (vol. i, p. 48).

CANONS, in score.

1. "So Peaceful Rests without a stone" (3 voices). "Dr. M. Greene." f. 121.
2. "Hey Ho, to y^e^ Greenwood" (2 voices). Beginning only. By W. Byrd. f. 121b.
3. "Joy, mirth, Tryumphs I doe defie." "Hen. Pursoll." f. 124.
4. "No, Lucinda; I sware" (3 voices). "Dr. Blow." f. 130b.

Egerton 2513, f. 3.

Paper; about 1711. Oblong duodecimo. See also below, under Songs.

CANON in 4 parts, written out *in extenso* in a German Album.

Harley 7337, f. 192b.

Paper; A.D. 1715. Quarto. See also under Anthems (vol. i, p. 53).

"I AM so weary": Canon in 3 parts, attributed in Hilton's *Catch that catch can* to Thomas Ford, but here to Thomas Morley.

Additional 5054, f. 98b.

Paper; before 1760. Quarto. See also under Anthems (vol. i, p. 68).

"CANTAN fra rami gli augelletti vaghi"; described as "Fuga di mez[z]o tempo, una e ottava più alto," by Giovanni Matteo.

Additional 29386, ff. 34b, 44b, 50.

Paper; about 1762. Quarto. See also below, under Catches.

CANONS for 3 or (no. 1) 4 voices, in score.

1. "If all be true as women say." Anonymous. f. 34b.
2. "Heydown! Behold and see." By T. Tallis. f. 44b.
3. "Ah me! What Perils." "Jn. Travers." f. 50.

Additional 35040, ff. 32b, 36b.

Paper; about 1773. Oblong folio. See also under Pianoforte Solos, in vol. iii.

CANONS, without words, in the hand of Samuel Wesley.

1. In unison, in F. Anonymous. f. 32b.
2. In unison, in F. "Sympson." f. 32b.
3, 4. In A minor (?). Anonymous. f. 36b.

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Additional 11581, *passim*.

Paper; about 1780. Quarto. See also under Anthems (vol. i, p. 71).

CANONS in 3 parts, unless the contrary is stated, transcribed by Dr. Charles Burney.

1. "[P.] Mo[u]lu's canon continued"; without words. f. 13b.
2. "Canon a 5 in unison"; without words. "Claude Le Jeune...1598." f. 40 (reversed).
3. "Canon a 5"; without words. "Zacconi" (from *Pratica di Musica*, 1592). f. 39 (rev.).
4. "Canon 3 in one." [From *Miscellanea musicale*, by Angelo] "Berardi, 1689." f. 37b (rev.).

Additional 11584, f. 29b.

Paper; before 1782 (see below). Oblong quarto. See also under Motets (vol. i, p. 313).

CANON for 3 voices, without words, by Johannes Ockenheim. Taken from Glarean by Dr. Burney and inserted in vol. ii of his *History of Music*, 1782.

Additional 11585, ff. 38, 43b.

Paper; before 1782. Oblong quarto. See also under Motets (vol. i, p. 314).

TWO-PART Canons, without words, by Pierre de la Rue (f. 38), and Jacob Obrecht (f. 43b).

Additional 11588, ff. 64–65b, 75–76 *passim*.

Paper; about 1783. Quarto. See also below, under Madrigals.

CANONS in the hand of Dr. Charles Burney, forming part of vol. vii of his "Musical Extracts."

1–10. "Dimostratione de tutti i Canoni sopra il Canto fermo. Dalle *Regole di Musica*, Di Rocco Rodio. Ristampate . . . 1608"; consisting of canons for 3 voices, but without words, in unison, and in the 2nd, 3rd, 4th, and 5th, above and below. ff. 64–65b.
11. "Canone del Metallo"; for 8 voices. "Romano Michele" [about 1615]. f. 75.
12, 13. Two canons for 4 voices. "Adriano Banchieri." f. 75b.
14. "Ah, dolente partita." "Giaches de Wert." f. 76.
15. "Canon a 6 voci." Anonymous. f. 76.

Additional 27642, f. 44b.

Paper; A.D. 1784. Oblong quarto. See also under sacred Canons (vol. i, p. 120).

"AH, Lover, shouldst thou try": Canon for 3 voices (3 in 1), by Dr. J. W. Callcott, 1784. *Autograph.*

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Additional 29801, f. 142b.

Paper; about 1784–1800. Oblong folio. See also below, under Songs.

BEGINNING of [Mozart's] "O du eselhafter Martin"; for 4 voices, in score, in the hand of L. van Beethoven.

Additional 34608, f. 11b.

Paper; about 1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

CANON for 4 voices, in score, without words, by [Francesco] Turini, Brescia, 1643. From Burney's *History of Music*, vol. iii, 1789.

Additional 30392, ff. 20b–22.

Paper; A.D. 1791. Quarto. See also under Anthems (vol. i, p. 75).

CANONS, mostly without words, apparently by Dr. William Crotch. *Autograph.*

1. "Four in 1." Dated in pencil, 1791. f. 20b.
2, 3. "Three in 1." f. 20b.
4. "I laugh, I cry." f. 21.
5, 6. Three in 1. ff. 21b, 22.

Additional 29291, ff. 9b–24b *passim*.

Paper; 18th cent. Folio. See also under sacred Canons (vol. i, p. 123).

CANONS, for 3 voices, in score.

1. "Long live King Charles" (in the 5th and 8th). Anonymous [from the *Musical Companion*, 1667]. f. 9b.
2. "UT REleuet MIserum FAtum SOLitumque LAborem" (in the 5th above and 4th below). "John Hilton." f. 13b.
3. "Hey down a down! Behold and see." "T. Tallis." f. 16.
4. A canon without words; dated "[17]79." Anonymous. f. 18b.
5. "I am so weary" (5th below and 4th above). "J. Hilton" or "T. Ford." [Attributed to the latter in *Catch that catch can*, 1652.] f. 24b.

Additional 29385, f. 45.

Paper; 18th cent. Narrow oblong duodecimo. See also under Motets (vol. i, p. 323).

"PIETAS omnium virtutum Parens et Fundamentum": apparently a Canon for 3 voices, in score, written in pencil. Probably composed by John Immyns, in whose hand it appears to be.

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Additional 29393–29395, ff. 2–5.

Paper; 18th cent. Oblong duodecimo. See also under sacred Choruses (vol. i, p. 162).

CANONS for 3 voices, in parts, by [John] Travers. The folios are the same in each volume, with one exception, indicated below.

1. "In amore hæc omnia insunt vitia." f. 2.
2. "Nemo vir magnus." f. 3b.
3. "Maxima debetur Pueris Reuerentia." i, ii, f. 3b; iii, f. 4.
4. "Oderunt peccare boni." f. 4b.
5. "Proximus a tectis Ignis." f. 5.

Additional 31409, f. 28b.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 326).

"BAISEZ moi": chanson set as a Canon (3 in 6), by Josquin des Près, 1544.

Additional 31441, f. 80b.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 326).

"HEY HOE, to the Green wood": Canon in unison for 3 voices, by William Byrd.

Additional 31471, f. 142.

Paper; 18th cent. Folio. See also under sacred Canons (vol. i, p. 123), *etc.*

"DURATE et vosmet rebus servate secundis"; apparently written for 6 voices, by Adrian Willaert.

Additional 31649, f. 115b.

Paper; 18th cent. Oblong folio. See also below, under Operas (1730–1833).

"To THEE 'twas giv'n to live": Canon in the unison, for 3 voices. Anonymous.

Additional 14208, ff. 108–112.

Paper; late 18th cent. Oblong folio. See also below, under Operas (18th cent.).

"XII CANONI a Tre voci," by Pietro Metastasio.

1. "No, non parlar d'amore." f. 108b.
2. "Sempre sarò costante." f. 108b.
3. "Amare un infedel." f. 109.
4. "Come il candore d'intatta neve." f. 109b.
5. "Mi giuri che m'ami." f. 109b.
6. "E pena troppo barbara." f. 110.
7. "Ti lascio, Irene." f. 110b.
8. "Perchè mai, ben mio." f. 110b.
9. "Sei tradito." f. 111.
10. "Belle Ninfe, é nato Aprile." f. 111b.
11. "O Crudeltà tiranna." f. 111b.
12. "Ah, che il destino." f. 112.

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Additional 31418, f. 70b.

Paper; late 18th cent. Quarto. See also under Anthems (vol. i, p. 90).

RESOLUTION of the Canon on the frontispiece of Sir William Leighton's *Teares or Lamentations of a Sorrowful Soul*, 1614; set to the words "Resolutio of the Rota," *etc.*, by E. T. W[arren Horne].

Additional 31462, ff. 33–73 *passim*.

Paper; late 18th cent. Large oblong octavo. See also under sacred Canons (vol. i, p. 124).

CANONS, *etc.*, in score or parts. The first two and the last three are for 4 voices, the others for 3 voices. Nos. 4–9 are properly catches with Italian words and are written out in full. Nos. 4–6 are by "Dr. [Maurice] Green[e]."

1. "If all be true as women say." Anonymous. f. 33.
2. "Long live King George"; in score, altered by Dr. Boyce from "Long live King Charles," which appeared anonymously in the *Musical Companion*, 1667. f. 40b.
3. "Hey ho, to the Greenwood"; in score. "Bird." f. 46b.
4. "Chi va piano." f. 57.
5. "O primavera." f. 61.
6. "Alla madre di tutti santi." f. 64b.
7–9. "Grazie agl' inganni tuoi" (3 settings). Anonymous. ff. 72b, 73, *ib.*

Additional 31463, ff. 20, 48, 66b.

Paper; late 18th cent. Oblong octavo. See also under sacred Canons (vol. i, p. 125).

THREE Canons written out in full. Anonymous. The first two are for 4 voices, the third for 3 voices. Nos. 1 and 3 were "collected in 1580."

1. "Donnez à Boire." f. 20.
2. "Grazie agl' inganni tuo[i]." f. 48.
3. "Hey Ho, to the Green Wood." By W. Byrd. f. 66b.

Additional 31671, f. 29b.

Paper; late 18th cent. Oblong quarto. See also below, under Catches (1766–1813).

"COME, creeping sleep"; for 3 voices (in the 4th and 8th below). Anonymous. An "attempt . . . to blend somewhat of Canon, Catch, and Glee together." Inserted among some catches, *etc.*, by Samuel Webbe.

Additional 31808, f. 116b.

Paper; late 18th cent. Quarto. See also below, under Glees (1784–1826).

"UT RElevet MIserum FAtum SOLitosque LAbores"; for 4 voices, in score. Anonymous.

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Additional 31811, ff. 104–163b *passim*.

Paper; late 18th cent. Oblong folio. See also below, under Catches.

CANONS for 3 voices (unless the contrary is stated), in score. Nos. 2–4 are anonymous, being apparently by candidates for the prize medal [of the Catch Club?].

1. "Hey ho, to the greenwood." By W. Byrd. In the hand of R. J. S. Stevens. ff. 104, 105.
2. "Under this stone my wife does lie" (à 4). f. 107b.
3. "For me deceas'd weep not" (à 4). f. 152b.
4. "Come, thou laughter-loving power." f. 154b.
5. "Chloe, new married" (à 4). f. 158.
6. "Ah, louer, shouldst thou try." By J. W. Callcott. "1785." f. 162.

Additional 31995, ff. 18, 19.

Paper; late 18th cent. Oblong octavo. The MS. also contains sacred Canons (vol. i, p. 125) and other examples of Harmony described in vol. iii.

CANONS for 3 voices, in score, by an anonymous German composer.

1. In F. Beginning and end only. f. 18.
2, 3. Two in the unison. f. 18b.
4. In G. "Die nachfolgende stimme noch so langsam." f. 19.
5. A perpetual Canon. f. 19.

Additional 32035.

Paper; ff. 33. Late 18th cent. Oblong quarto.

"CANONI a Tre Voci del Sig^r. Ab[b]ate Metastasio. In Napoli. Presso Luigi Marescalchi." In score.

1. "Nò, non parlar d' amore." f. 2b.
2. "Sempre sarò costante." f. 3b.
3. "In amor chi mai fin' ora." f. 4b.
4. "Amare un infedel." f. 7.
5. "Come il candore d' intatta neve." f. 8b.
6. "Che cangi tempre mai più non spero." f. 10.
7. "Mi giuri che m' ami." f. 12.
8. "Al bosco, cacciatori." f. 13b.
9. "Scioglierò le mie catene." f. 14b.
10. "Perchè mai, ben mio." f. 16b.
11. "S' io t' amo, oh Dio." f. 17b.
12. "Ti lascio, Irene." f. 19.
13. "Se viver non poss' io." f. 20.
14. "Perchè, se mio tu sei." f. 23b.
15. "So che vanti un core ingrato." f. 26.
16. "Voi sole, o Luci belle." f. 28b.
17. "Nel mirarvi, o Boschi amici." f. 30b.
18. "Se lontan, Ben mio, tu sei." f. 31b.

Additional 35038, f. 45.

Paper; late 18th cent. Quarto. See also under Anthems (vol. i, p. 100).

"HIC JACET in Tumba Rosa mundi": puzzle-canon, in 3 parts. [By Charles Wesley.] *Autograph.*

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Additional 14189, f. 41.

Paper; 18th–19th cent. Oblong octavo. See also under Masses (vol. i, p. 280).

"Se a ciascun l' inferno affanno"; for 4 voices, by Zingarelli. Inserted among some Motets (see vol. i, p. 338) by the same composer.

Additional 14207, f. 186.

Paper; 18th–19th cent. Oblong quarto. See also below under Operas (18th cent.).

"Ah, loin de rire, pleurons"; described as "Canon à quatre voix et à la quinte." By Jean Philippe Rameau.

Additional 29997, ff. 10, 39.

Paper; 18th–19th cent. Oblong folio. See also under String Quartets (1826), in vol. iii.

Sketches [by Ludwig van Beethoven] of what appear to have been intended for Canons.

1. Words illegible. f. 10.
2. "Lerne Schweigen, O Freund." Different from the canon to those words which appeared in 1815. f. 39.

Additional 14166, f. 43.

Paper; early 19th cent. Oblong quarto. See also under Motets (vol. i, p. 343).

"Canon in ettacordo," for 2 voices, by Alessandro Scarlatti. In the hand of G. Sigismondo.

Additional 32181, f. 15.

Paper; A.D. 1808, *etc.* Oblong folio. See also below, under Operas (1796).

Sketches of two Canons for 3 voices, in score, by F. X. Süssmayr, 1803. *Autograph.* They are "Perchè mai, ben mio," and the answer, "Perche sento un foco in me."

Additional 31819, ff. 2, 3b, 13.

Paper; A.D. 1809. Oblong folio. See also under Hymns (vol. i, p. 187).

Canons, inserted in a volume of compositions apparently sent in by candidates for the prize medal of the Catch Club.

1. "I am so weary" (3 in 1). "Thos. Ford." f. 2.
2. "Do fa sol la" (5 in 2). Anonymous. f. 3b.
3. "Britannia mourns" (3 in 1). "R. Cooke," 1809. *Autograph* (?). f. 13.

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Additional 35003, f. 61.

Paper; about 1812 (watermark). Oblong folio. See also under Motets (vol. i, p. 349).

"CANON, three in one," inserted in a volume of compositions by Samuel Wesley, who was presumably the author.

Additional 32411, f. 49.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

"O DU Nase": Canon by F. A. Hiller, in the hand of Johann Christian Lobe.

Additional 34803, f. 65b.

Paper; A.D. 1824 (?) (see f. 69b). Quarto. See also below, under Songs (1820–1824).

CANON for alto, tenor and bass, but without words, by John Lodge Ellerton. *Autograph.*

Egerton 2795, ff. 10, 10b.

Paper; about 1825. Octavo. See also under String Quartets, in vol. iii.

"ALLE gewaltsame That misfällt ja den Göttern. Tugend ehren . . . nur und Gerechtigkeit nützt den Menschen"; in a sketch-book of Ludwig van Beethoven, and apparently intended to be sung to some musical notes in the key of F ($\frac{2}{4}$ time).

Additional 33239, f. 148b.

Paper; about 1832. Oblong folio. See also under Anthems (vol. i, p. 102).

"No, Lucinda": Canon for 3 voices, by Dr. Blow.

Additional 11730, f. 134.

Paper; A.D. 1833. Oblong folio.

"ENIGMATICAL Canon in 3 parts," without words, by I[gnaz] Moscheles, 1833. *Autograph.* Enclosed in a letter to Vincent Novello.

Additional 19648, f. 44b.

Paper; about 1833 (see f. 44). Quarto. See also below, under Glees (1810).

"IF all be true as women say"; for 4 voices in one, in score. Anonymous. From Playford's *Musical Companion*, 1667.

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Additional 32190, f. 48.

Paper; A.D. 1834. Oblong folio. See also below, under Operas (early 19th cent.).

"MUNTRE Gärten lieb' ich mir": Canon for 3 voices, by J. N. Hummel, founded upon the melody of a secular trio (described below) by the Archduchess Maria Pawlowna.

Additional 31415 (part iii, f. 32; iv, f. 43b; v, f. 19).

Paper; after 1835. Oblong octavo. See also below, under Madrigals.

"THEY who trust in womankind"; described as "Canon for 4 equal voices, by Eisenhofer, words by T[homas] O[liphant], 1835." The part for the 4th voice has been omitted.

Additional 35026, ff. 10b–68 *passim*.

Paper; A.D. 1836–1854. Quarto. See also under Albums (1836–1895), in vol. iii.

CANONS, for 2 voices, and *autograph*, unless the contrary is stated. Most of them are without words.

1. "Moderato," in C minor ($\frac{2}{4}$ time). "Robt. Lindley." f. 10b.
2. "Wer diesen canon singen kann": enharmonic canon for 4 voices. "J. Staudigl, London, 20 July, [1]848." f. 45.
3. "In questa vita." "Mario, London, 19 July, 1854." f. 56.
4. "Ah, chi sa se mai"; for 4 voices. "Alfredo Piatti, Londra, il 12 Febbrajo, 1854." f. 59.
5. A quasi-canon, in B minor (common time), described as "Quartett? Moderato." "Felix Mendelssohn Bartholdy, London, 7th Sept. 1837." f. 66.
6. In D ($\frac{2}{4}$ time). "Louis Spohr, London, den 29sten Juni, 1843." f. 67.
7. "Canon a 4," in G. "Bernhard Molique, London, the 24th of May, 1852." f. 68.

Additional 34804, f. 32.

Paper; A.D. 1855. Oblong folio. See also below, under Songs (1820–1824).

"MY LOVE is dead": Canon (4 in 2) by James Coward, 1855.

Additional 34052, *passim*.

Paper; 19th cent. Quarto. The MS. belonged to Miss S. S. Banks. It also contains a few sacred Canons (see vol. i, p. 129).

"RACCOLTA di Cantici e Canoni di varii Autori": a collection of Canons in the unison, or catches, in score. Nos. 3–10, 12–20, are for 4 voices; no. 11 for 6 voices; nos. 21 and 28 for 5 voices; the rest are for 3 voices. Except where the contrary is stated, they are anonymous.

1. "Il Vin m' ha dato in Testa." f. 5b.
2. "Tu sei vaga"; by a French composer. f. 6b.
3. "L' altro giorno un bel lepretto." f. 9.
4. "Amar vorrei la bella Nina." f. 10b.

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5. "Trova un sol, mia bella Clori." f. 11.
6. "Il maestro m' insegno (*sic*) do re." f. 12.
7. "Mio ben, Io moro." "Gio. Batt[ist]a Borri." f. 12b.
8. "Canta pur, caro mio ben." By the same. f. 13.
9. "Non posso più cantar." By the same. f. 13b.
10. "Delle donne l' amicizia." By the same. f. 14.
11. "Vivande al fuoco." By the same. f. 14b.
12. "Gia che viene la stagione d' andar a caccia." f. 16.
13. "Vivat in eternum Londinum." "P. Martini da Bologna." f. 19.
14. "E troppo dolore." "Gio. Batt[ist]a Borri." f. 21.
15. "Tai tai tai ta la la ra ta ra ta ta, Io Canto." f. 22.
16. "Dirai di me pietosa." f. 23.
17. "Dall' amoroso ardor." f. 24.
18. "Io sono in allegria." "Pitoni." f. 25.
19. "Do re mi fa mi vien' a noia." "Bassetti." f. 25b.
20. "Fa fe fi fo fu." f. 26b.
21. "Fuggite amor." "Gasparini." f. 27.
22. "Pupille care, voi dormite." "Gio. Batt[ist]a Borri." f. 30.
23. "Che sent' tut' languir." f. 30b.
24. "La carozza del Dottore." "Gio. Batt[ist]a Borri." f. 31b.
25. "Cara Nina, sto affannata." f. 32b.
26. "Fortuna, fammi far felice fine." "Gio. Batt[ist]a Borri." f. 33.
27. Another setting of the same words. By the same. f. 34.
28. "Il Merluzzo, il Salmone." By the same. f. 34b.
29. "Io peno, io moro." "Quirino Colombani." f. 36.
30. "In balze orrende." "Gio. Batt[ist]a Borri." f. 37.
31. "Se tu mi vuoi bene." f. 38b.
32. "Dimmi una volta almeno." "Arresi." f. 39b.
33. "Io peno, e moro." "Gio. Batt[ist]a Borri." f. 41.
34. "La mia Gallina." f. 42.
35. "Per te, mio ben, Io moro." "Gio. Batt[ist]a Borri." f. 42b.
36. "Cara vita, mio bene." By the same. f. 43b.
37. Belle Ninfe, scherzando danzate." f. 44b.
38. "Parole poco pensate." f. 45.
39. "Torna la primavera." f. 46.
40. "Per voi mi struggo." f. 47.
41. "Chi vuol conciar le scarpe rotte." f. 48.
42. "Allegramente tutti noi." f. 48b.
43. "Io moro, Io spasimo." f. 49b.
44. "Alma di questo sen." f. 50b.
45. "Fra l'altre cose." f. 51.
46. "Serbami la tua fe." f. 52.
47. "O noiosi Ciceroni." f. 52b.
48. "Contento di tua fe, Roma Cara." f. 53.
49. "Chi nasci matto non guarisce mai." f. 53b.
50. "Io me ne voglio andar a Casa." f. 54.
51. "La mia Signora vuole." "Floriano Arresti." f. 54b.
52. "Col Nome d' Amore." By the same. f. 55.
53. "Scusi, perdoni." "P. Martini da Bologna." f. 57b.
54. "Penando Io moro." f. 58b.
55. "Ecco, quel fiero istante." f. 59b.
56. "E che dirò." f. 60b.
57. "Povero mero zoppo." f. 61b.
58. "Levati di qui, Signor Dottore." "Floriano Arresti." f. 63.
59. "Donne chi vuol comprar." Anonymous. f. 63b.
60. "Bevete voi, nò." f. 64.
61. "Andiamo, beviamo, cantiamo." f. 64b.
62. "Canoni voi volete, caro Signor Marchese." f. 65.
63. "Caro bell' Idol mio." f. 66.
64. "No, non parlar d' amore." f. 67.
65. "Vuoi tu venir meco." f. 68.
66. "O quanto." "P. Martini da Bologna." f. 68b.

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SECTION II.—CANTATAS

INCLUDING SHORTER WORKS FOR SOLO VOICES AND CHORUS WITH ORCHESTRA.

Additional 10338, ff. 51b–56.

Paper; after 1669. Small folio. See also under Motets (vol. i, p. 283).

"FELICE Pastorella"; consisting of solos, duet, trio, and 5-part choruses, with symphonies for 5 strings, in score, by George Jeffreys. *Autograph.*

Additional 30382, f. 29.

Paper; A.D. 1678–1686. Folio. See also under Motets (vol. i, p. 285).

"AMANTI, che dite": a fragment of the last chorus (for 3 voices), with a bass for harpsichord, in score, from the serenata "I naviganti," by Giacomo Carissimi.

Additional 33234, ff. 135, 143.

Paper; A.D. 1680–1682. Folio. See also below, under Songs.

COMPOSITIONS, in score, apparently in the hand of Charles Morgan, of Magdalen College, Oxford.

1. Another copy of the chorus as above, Add. 30382. "Carissimi." f. 135.
2. "As on Septimius' panting breast": cantata for 3 solo voices and 3-part chorus, with a bass. "Dr. John Blow." For the symphonies, see Add. 22100, f. 111 (below). f. 143.

Additional 22100, ff. 79, 111.

Paper; about 1682. Folio. See also under Anthems (vol. i, p. 28).

COMPOSITIONS, in score, apparently in the hand of — Dolbin.

1. "Awake, awake, fair goddess of this place"; for solo voices and 3-part chorus, with a bass. "Hall." f. 79.
2. "As on Septimius' panting breast"; with symphony, *etc.*, for strings. "Dr. Blow." (The symphonies given here are fuller than those published in the *Amphion Anglicus*, 1700.) f. 111.

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Additional 29397, ff. 13b, 94b.

Paper; about 1682–1690. Narrow oblong duodecimo. See also below, under Songs.

COMPOSITIONS for solo voices with chorus, in score, without accompaniment.

1. "A heart in love's empire"; for two shepherdesses and a shepherd, with 2-part chorus. "Rob. Smith." f. 13b.
2. "As on Septimius' panting breast." "Dr. Blow." f. 94b (reversed).

Additional 14399, ff. 31b, 34b.

Paper; second half of 17th century. See also below, under Songs.

Two compositions for 2 or 3 voices and 3-part chorus, with a bass for harpsichord, in score, by Dr. [John] Blow.

1. "As on Septimius' panting Breast." f. 31b.
2. "Greate Queen of Love, behold": described as a "dialogue between Cupid and Venus." ff. 34b–36.

Additional 31473.

Paper; ff. 20. Late 17th cent. Small oblong folio. The MS. belonged to Joseph Warren.

"I NAVIGANTI": serenata for 2 trebles and a bass, consisting of solos, duets, and trios or 3-part chorus, with figured bass, in score, by Carissimi. Begins, "Sciolto hauean dall' alte sponde."

Additional 33235, ff. 57b, 99.

Paper; late 17th cent. Folio. See also under Anthems (vol. i, p. 38).

COMPOSITIONS for solo voices and chorus, in score.

1. "Mr. Cowley's complaint"; beg. "In a deep vision's intel[l]ectual scene"; for bass solo and 3-part choruses, with a basso continuo. "H[enry] P[urcell]." ff. 57b–63.
2. "Amanti, che dite": from "I Naviganti." "Carissimi." (See Add. 31473, above.) f. 99.

Additional 33287, ff. 3b, 17b, 31b.

Paper; late 17th cent. Large folio. See also below, under Odes.

CANTATAS for solo voices and chorus, with symphonies and accompaniments for strings.

1. "Whilst (*sc.* As) on Septimius' panting Breast." "Dr. John Blow." f. 9b.
2. "'Tis you, great Ceres." "William Turner." f. 17b.
3. "If ever I more riches did desire." "Henry Purcell." f. 31b.

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Additional 14229, ff. 121–129.

Paper; 17th–18th cent. Oblong folio. See also below, under Songs (1723–1732).

["I NAVIGANTI"]: serenata, with a bass for harpsichord, in score, by Carissimi. Add. 31488 (below) contains a movement which is omitted (after f. 121b) in the present copy.

Additional 31472, f. 72.

Paper; early 18th cent. Folio. See also under Motets (vol. i, p. 295).

"AMANTE (*sic*), che dite"; with a bass for harpsichord or organ, in score, from the preceding serenata, by Carissimi.

Additional 31488, ff. 56–87.

Paper; early 18th cent. Oblong folio. See also below, under Songs.

"I NAUIGANTI"; with a figured bass for harpsichord, in score, by Carissimi.

Additional 14120, ff. 155–193b.

Paper; A.D. 1712. Oblong folio. See also below, under Operas (1720).

PART II of a Cantata in honour of the Emperor Charles VI, beg "Quando il sole è ancor nascente," with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score [by Nicolò Porpora], Rome, 29 October–2 November, 1712. *Autograph.* Characters: Gloria, Genio, Fortuna, Valore.

Additional 31455 (part i, f. 7b; iii, f. 11; iv, f. 23b).

Paper; after 1713. Small folio. See also below, under Operas.

SECOND TREBLE, bass, and first treble parts of "Amante (*sic*), che dite," from Carissimi's "I Naviganti."

Additional 22271.

Paper; ff. 117. About 1716? (see below). Oblong quarto.

"RIDA il mar": serenata for 4 solo voices, with symphonies and accompaniments for flutes, oboes and strings, and a bass for harpsichord, in score, by Domenico Sarri. Apparently composed in joint honour of the Emperor Charles VI and his infant son Leopold, who only survived his birth (13 April, 1716) a few months (see ff. 72, 101b, *etc.*).

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Additional 26710.

Paper; ff. 126. Before 1732. Folio.

"Acis [and Galatea]," described on the original cover (now pasted inside the upper cover) as "Mr. Handle's pastoral. The First Compleat Score that ever was wrote out." At f. 3 is "The Story of Acis . . . . made into a pastoral by Mr. Pope" (really by Gay), followed at f. 6b by the "Persons consarnd in ye vocal performance" ("Pallemon," Damon, "Corridon," Strephon, *etc.*), and "The order and method of ye performance, also an Indix to the whole"; from which it appears that the greater part of the work is accompanied by 2 violins, 2 oboes, and a thorough-bass for harpsichord, with the occasional addition of 2 flutes and (in the accompaniments to Polyphemus' later songs) a "duble curtal" (a sort of bassoon). The chorus setting of the words "Happy we," which was added by Handel at the time of the revival of the work in 1732, is omitted here.

Additional 31572, ff. 172–178b.

Paper; after 1734. Oblong folio. See also below, under Operas.

Two arias, with symphonies and accompaniments for strings, in score, from the serenata, "Parnasso in Festa" [1734], by Handel.

1. "Circondin lor vita le grazie fiorite." f. 172.
2. "Torni pure." f. 175b.

Additional 14122.

Paper; ff. 140. A.D. 1736. Oblong folio.

Two serenatas for solo voices and 4-part chorus, with symphonies and accompaniments for horns, trumpets, oboes, strings, and a figured bass for harpsichord, in score, by Nicolò Porpora. Part of the first and the whole of the second are *autograph*.

1. "Odi mi, Alcide." f. 1.
2. "Dalla gemmata oriental pendice"; with flutes, bassoons, drums, *etc.* Said to be written on the occasion of the marriage of Frederic, Prince of Wales, and the Princess Augusta of Saxe-Coburg in 1736 (see ff. 56b, 64, 102, *etc.*). f. 49.

Additional 32430.

Paper; ff. 115. A.D. 1743 (?). Oblong quarto.

"Cantata a 3 Voci con Violini, Trombe, Oboè, e Corni da Caccia," flutes and a figured bass for harpsichord, in score, by Giovanni Battista Costanzi; composed in 1743 for Cardinal [Trojano] Acquaviva. Corrections and additions in the composer's *autograph* are interspersed throughout the MS. The Cantata is divided into two parts, the words, commencing "Genio diletto," being by Metastasio. Principal characters: Gloria, Genio Romano, and Tempo.

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Additional 14162, ff. 162–192b.

Paper; A.D. 1768. Oblong quarto. See also under Motets (vol. i, p. 334).

"ALTO Olimpo"; in score, by Rafaele Auletta, 1768. *Autograph.* Though described as a "Mottetto," the work appears to be rather of the nature of a Cantata. It begins with a 4-part chorus, which is followed by recitatives and arias for soprano, alto, and bass solo voices. The symphonies and accompaniments are for trumpets, oboes, strings, and organ.

Additional 19647, ff. 1, 90.

Paper; A.D. 1783, *etc.* Oblong folio and folio. See also below, under Songs (1786–1789).

PORTIONS of two works for solo voices, with symphonies and accompaniments for oboes, trumpets, horns, drums, strings and other instruments named below, in score, composed by J[ames] Hook for Vauxhall Gardens. *Autograph.*

1. "The Love Wrangle, a Pastoral Interlude," beginning "Once on a time, no matter when." Dated "1783"; sung by Mesdames Weichsell (the mother of Mrs. Billington), Wrighten, Kennedy, Arrowsmith, and [Elizabeth] Billington, and Messrs. Billington and Howard. *Imperfect* at the end. ff. 1–14b.
2. "Since wedlock's in Fashion": new finale (1797) to "Maids and Bachelors"; with flutes, bassoons, *etc.* ff. 90–101b.

Additional 32409, ff. 1–17.

Paper; about 1784. Oblong quarto. The MS. also contains some Entr'actes for Orchestra, described in vol. iii.

"INTRATTIMENTO Musicale, Per . . . . Ernesto, Duca Regnante di Saxe Gotha, Altenbourg, *etc.*," beg. "Sempre di verdi allori." It consists of a cavatina and 4-part choruses, with an introductory march and accompaniments for oboes, horns, drums, and strings, in full score, by Angelo Tarchi.

Additional 31307, ff. 13–61b.

Paper; after 1786 (see below). Folio. See also under Masses (vol i, p. 226).

"CANTUS lugubris in obitum Friderici Magni Borussorum Regis ad voces alternas magnamque Orchestram accomodatus et in sollemnibus Exsequiis die v ante Idus Septembris MDCCLXXXVI Potsdami celebratis, peractus praecipiente Joanne Friderico Reichardt, Concentus aulici Magistro"; for solo voices and 4-part chorus, with symphonies and accompaniments for flutes, clarinets, bassoons, horns, trombones, drums, strings, and organ, in score. Begins "Quem virum aut heroa."

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Additional 31669, f. 43–47.

Paper; A.D. 1797. Quarto. See also below, under Operas.

"LET'S IMITATE her notes above": duet, with a figured bass for harpsichord, in score, by Handel. [From "Alexander's Feast, 1736."] In the hand of R. J. S. Stevens.

Additional 31412, ff. 8b–9b.

Paper; A.D. 1798. Oblong quarto. See also under Oratorios (vol. i, p. 373).

"AMANTI, che dite"; with a bass, in score, from "I Naviganti," by Carissimi. In the hand of Dr. Crotch, 1798.

Additional 32181, ff. 27, 36, 111.

Paper; A.D. 1798. Oblong folio. See also below, under Operas (1796).

CANTATAS, two of them *imperfect*, in score, by F. X. Süssmayr. *Autograph.*

1. Recitative and aria, without words, from "Der Ritter in Gefahr," with symphonies and accompaniments for clarinets, oboes, horns, and bassoons. ff. 27–35.
2. "Sey uns dreymal hoch willkommen," described as "Jubelfeyer," for solo and chorus, with similar accompaniments, sung on the name-day of Freifrau Anna Maria von Lang, 1798. ff. 36–49b.
3. Chorus of Shepherds and Shepherdesses, "Fra si dolci amene rive"; with flutes, oboes, horns, and strings, from "Alcidoro e Dalisa," or "Gli amanti in Tempe." *Imperfect* at the end. ff. 111–114b.

Additional 5321, ff. 1–102b, 104b.

Paper; 18th cent. Oblong quarto. See also below, under Songs.

COMPOSITIONS, in score, by Handel.

1. "Acis and Galatea": serenata for solo voices and 5-part chorus (the 3 middle parts assigned in the 1st chorus to alto and 2 tenors, in the others to 3 tenors), with symphonies and accompaniments for flutes, oboes, and strings, in score. The aria, "Consider, fond shepherd" (at f. 67), is here written in the soprano clef and assigned to Clori. f. 1.
2. "Come la Rondinella": aria, with accompaniments for archlute, violins, *etc.*, in score, from the Cantata for 3 voices, "Conosco che mi piaci." f. 104b.

Additional 31561.

Paper; ff. 159. 18th cent. Oblong quarto.

"ACIS and Galatea": serenata, in score, by Handel. Unlike the copy in Add. 5321 (above), the aria, "Consider, fond Shepherd," at f. 99b, is here written in the tenor clef and assigned to Damon; the first chorus is also directed to be sung by a canto, 3 tenors, and a bass. Apparently in the hand of John Christopher Smith.

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Additional 5328.

Paper; ff. 26. 18th cent. Quarto.

"THE CHOICE of Hercules"; for solo voices and 4-part chorus, with overture and accompaniments for trumpets, horns, oboes, bassoons, strings, and organ, in score, by [Charles] John Stanley, whose book-plate, with arms, is at the beginning of the MS. A much shorter work than Handel's serenata with the same title.

Additional 31567.

Paper; ff. 161. 18th cent. Oblong quarto.

"IL CONVITO d' Alessandro"; *sc.* an Italian version of "Alexander's Feast," for solo voices and choruses of 4 and 6 voices, with overture and accompaniments for trumpets, horns, flutes, oboes, bassoons, and strings, and a figured bass for harpsichord or organ, in score, by Hendel, *sc.* Handel.

Additional 32594, ff. 8, 21.

Paper; 18th cent. Folio. See also under Motets (vol. i, p. 363).

"HULDIGUNG'S MUSIC," in honour of the Elector [Friedrich August III?] of Saxony, written for solo voices and 4-part chorus, with symphonies and accompaniments for flute or oboe, trumpets, drums, and strings, with a bass for harpsichord or organ, in score, by — Hicht. *Autograph.* The work consists of:—

1. "Siehe, es wird ein König regieren"; described as "Kirchen-Music." f. 8.
2. "Das Regiment auf Erden"; described as "Tafel-Music." f. 21.

Additional 14197, ff. 75, 140.

Paper; late 18th cent. Oblong quarto. See also under sacred Songs (vol. i, p. 435).

INSTRUMENTAL parts of two compositions, consisting chiefly of recitatives and arias, and ending with a quartet or a chorus. Each is divided into two parts. Anonymous.

1. Oboes, trumpets, and strings. Without words. ff. 75–130.
2. Parts for 2 oboes. The first words of most of the numbers are given, as "Lo sciempio," *etc.* ff. 140–151.

Additional 32182, ff. 216–260b.

Paper; late 18th cent. Oblong folio. The MS. belonged to J. N. Hummel. It also contains part of an Opera and a Song, described below.

"O voi dell' Istro fortunate piaggie." This Cantata appears to have been used in the composition of "Der Ritter in Gefahr" (see Add. 32181, f. 27, above, p. 18). Written upon the combined occasions of the birth

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of a second royal archduchess, and of several victories gained by the Austrian arms [? Verona, 1799]; the words by Conte Giovanni Arrivabene, the music by Franz Xaver Süssmayr. It is for solo voices (Fame, a Shepherdess, and Pallas), with symphonies and accompaniments for flutes, oboes, horns (English, *etc.*), bassoons, and strings, in score.

Additional 32183, ff. 1–48.

Paper; 18th–19th cent. Oblong folio. See also under Masses (vol. i, p. 231).

"PERLEN glänzen auf der Flur": Cantata for solo voices and 3-part chorus, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, and strings, in score, by [Joseph] Tribensee. *Autograph.*

Additional 31820, ff. 5–6.

Paper; early 19th cent. Oblong folio. See also under Anthems (vol. i, p. 96).

"PREPARE then, ye immortal choir": duet for 2 sopranos, in score, by Handel [from "Semele," 1743], transcribed by R. J. S. Stevens.

Additional 32195.

Paper; ff. 219. Early 19th cent. Oblong folio.

"IRENE": Cantata, beg. "Der Welten grosser Herrscher," for solo voices and 4-part chorus, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, triangles, and strings, in score, by J. N. Hummel. The overture appears to be borrowed from his ballet, "Hélène et Paris."

Additional 28971, ff. 106–124.

Paper; A.D. 1800. Oblong folio. See also below, under Songs.

Two "New Finales for Vauxhall, 1800"; for solo voices, with symphonies and accompaniments for flutes, trumpets, horns, bassoons, drums, and strings in score, by J[ames] Hook. *Autograph.*

1. "May," beg. "The Daiseys peep"; for 4 voices, the upper part being sung by the three sopranos in unison. The words by "Peter Pindar" (*sc.* John Wolcot). f. 106.
2. "The Suitors," beg. "We come, ... fair maids, to sue for Love"; for 6 voices. f. 112.

Additional 32190, ff. 59, 76.

Paper; A.D. 1804. Oblong folio. See also below, under Operas.

"MUSIQUE [d'occasion]"; for solo voices and chorus, with pianoforte accompaniment, in compressed score, by J. N. Hummel. *Autograph.*

1. "Le boncheur de virere (*sic*) au village"; written for Count Charles Zichy. "12de (*sic*) Dec. [1]804." f. 59.
2. "Des Berger[e]s de nos hameaux nous chantons la plus belle"; written in honour of Princess Leopold Esterhazy. "15 Nov. [1]804." f. 76.

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Additional 32191.

Paper; ff. 343. A.D. 1806, 1807. Oblong folio.

Two Cantatas for solo voices and 4-part chorus, with overture (or introduction) and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, basset-horn (or corno Inglese), drums, and strings, in score, the drums and some of the wind instruments being generally in a separate score. By J. N. Hummel. *Autograph.*

1. "Diana ed Endimione," beg. "Si stanchin le fiere." "[1]806." f. 1.
2. "Das Lob der Freundschaft," beg. "Der Kranz von grosser Ahnenthat umlaubt." "[1]807, Marzo." f. 225.

Additional 32192.

Paper; ff. 180. A.D. 1807. Oblong folio.

CANTATA for solo voices and 4-part chorus, with overture and accompaniments for trumpets, horns, clarinets, oboes, flutes, bassoons, drums, harp, and strings, in score, with a separate score for some of the wind instruments; the words written by F. W. Tesché in honour of the name-day of Prince Prosper von Sinzendorf, the music by J. N. Hummel. *Autograph.* Begins "Herbei, ihr Freunde."

Additional 33311, ff. 1–82b.

Paper; about 1809. Oblong folio. The MS. also contains a Quartet and a Song (early 19th cent.) and Trios (1802), described below.

"INNO Osia Cantata a quattro voci, con strumenti Per la Battaglia di Maida [1809]. Composto da [John Fane] Lord Burghersh [Earl of Westmorland 1841] Assistente Agiutante Generale"; with symphonies and accompaniments for strings, oboes, and horns, in score. *Autograph.* Begins "Midst these scenes of Antient Story"; and in the Italian version, "Scene che un dì L' antica storia fece Teatro."

Additional 32194.

Paper; ff. 265. A.D. 1810–1827. Oblong folio.

FOUR Cantatas for solo voices and 4-part chorus, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, strings (except in no. 3), and other instruments mentioned below, in score; by J. N. Hummel. *Autograph.*

1. "Chantons, célébrons la journée"; performed at the French Embassy at Vienna in honour of the marriage of Napoleon and Marie Louise of Austria [1810]; with a pianoforte or harp part in one of the numbers. Op. 87. Followed (at f. 85) by a pianoforte part. f. 1.
2. "Vernahmest du gleich uns, o Orpheus"; in memory of J. Haydn. "[1]813." f. 116.
3. "Kehrt der frohe Tag uns wieder"; with cymbals, *etc.* In honour of Goethe's birthday. "1827." *Unfinished.* f. 168.
4. "Wie schön, wie wonnig, strahlt,

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O Tag, dein Glanz"; with trombones, *etc.* Written in honour of the birthday of [Karl August] hereditary Grand Duke of Saxe-Weimar. "25 Feb^er^ 1827." One of the numbers (at f. 237) is borrowed from the cantata "Diana ed Endimione" (see Add. 32191, f. 1, above, p. 21). f. 192.

Additional 32193, ff. 1–98b.

Paper; A.D. 1812, *etc.* Oblong folio. See also below, under Songs (1799).

Two Cantatas for solo voices and 4-part chorus, with symphonies and accompaniments, for flutes, oboes, bassoons, horns, trumpets, strings, and other instruments mentioned below, in score. By J. N. Hummel.

1. "Euterpens Abschied"; with triangles, tambourines, *etc.* Written by — Götz for the "Reunion" at Vienna. "Marz, [1]812." Begins "Entflohen sind die frohen Stunden." f. 1.
2. "Heil diesem Tag"; with clarinets, trombones, drums, *etc.* f. 56.

Additional 32462.

Paper; ff. 97. About 1815. Oblong folio.

"KAMPF und Sieg": Cantata in celebration of the battle of Waterloo, the words by Wohlbrück, the music by Carl Maria von Weber. Written for solo voices and 4-part chorus, with introduction and accompaniments for flutes, oboes, clarinets, horns, bassoons, trumpets, drums and strings, in score, and trombones in a separate score.

Additional 36966, f. 181; 36967, f. 115.

Paper; A.D. 1830, 1831. Oblong folio. See also under Songs.

Two compositions for solo voices with chorus, accompanied by flutes (ottavino and traverso), oboes, bassoons, long-drum or bass-drum, cymbals, side-drum, triangle, kettle-drums, trombones, trumpets, horns, clarinets, and strings, and (in the first piece) by a "Pavillon Chinois," in two separate scores. Written by [Sir] Henry R[owley] Bishop for Vauxhall Gardens. *Autograph.*

36966. "Finale . . . 1830," entitled "The halt of the Caravan," beg. "Halt! halt! halt! Now the sun is at its height." f. 181.

36967. "Concerted piece . . . 1831," entitled "The Welcome," beg. "The winter is o'er." f. 115.

Additional 32671, f. 37b.

Paper; about 1842–1843. Oblong quarto. See also below, under Operas (1837–1843).

"PLAN of [a] Cantata," by Michael William Balfe, in which the singers were [Mme. Pauline] Garcia Viardot, — Dupont, [Gilbert] Duprez, [Willoughby Hunter] Weiss [who made his début in 1842], the composer, and his wife. *Autograph.*

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Additional 30246, ff. 18–22b.

Paper; first half of 19th cent. Oblong folio. See also below, under Operas (1826).

"O GIORNO sereno": short Cantata for tenor and bass solo voices and 4-part chorus, with accompaniments for trumpets, flutes, clarinets, bassoons, trombones, ophicleide, and bass-drum, in score, and a separate pianoforte accompaniment, by Rossini. *Autograph.*

Additional 31311.

Paper; ff. 86. First half of 19th cent. Oblong folio.

"DEUTSCHLANDS Retter"; the words by Philipp Baren (?), the music by Abbé [Joseph] Mainzer. The symphonies and accompaniments are for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums (timpani and tamburo) and strings, in score. Begins "Bang klirrt das Erz."

Additional 33570, ff. 184–210.

Paper; first half of 19th cent. Oblong folio. See also below, under Operas (1828).

"YEARS have past, fair Waterloo"; for solo voices and 4-part chorus, with trumpets, horns, clarinets, flutes, oboes, bassoons and strings, in score, and a separate score for drums and trombones, by Sir H. R. Bishop.

Additional 32385.

Paper; ff. 72. A.D. 1858, *etc.* Oblong folio.

TWO compositions for solo voices and 4-part chorus, with symphonies and accompaniments, in full score, by [Sir] Michael Costa. *Autograph.* The words are by W. Bartholomew.

1. "The Dream": a serenata, beg. "O tell me, gentle orb of night"; with flutes, oboes, clarinets, horns, cornets, bassoons, trombones, ophicleide, harp, drums and strings. Written for the marriage of the Princess Royal, 1858. f. 1.
2. "Ethelberga": a Cantata, beg. "If, lady, thou art still awake"; with the same instruments, written for the marriage of the Prince of Wales, 1863. f. 37.

Additional 32672, f. 88b.

Paper; about 1862. Folio. See also below, under Operas (1843–1861).

SKETCH of "Come, drink to the brave and the fair": chorus from "Mazeppa." [By Michael William Balfe, 1862.] *Autograph.*

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Egerton 2735, ff. 1–8.

Paper; about 1870. Folio. See also under Pianoforte Solos (1882), in vol. iii.

"Zur Beethoven-Cantate Vorspiel," by F[ranz] L[iszt]: the unpublished overture to the Cantata "Zur Säcular-Feier Beethovens," beg. "Sternenschimmernde eisesflimmernde Winter," which appeared in 1870. Written for oboes, clarinets, bassoons, horns, trumpets, harp, drums (timpani and Posaunen) and strings, in score. At the head are the words, "Dirigatur oratio mea sicut incensum in conspectu tuo," and at the end "1 Mars."

Additional 36740, f. 29.

Paper; about 1892. Quarto. See also under Anthems (vol. i, p. 112).

Fragment of the pianoforte score of "The Swan and the Skylark," in the hand of Arthur Goring Thomas, the composer of the work, who left it unfinished at his death in 1892.

Additional 31555, ff. 99, 230.

Paper; 19th cent. Quarto. See also below, under Operas.

Portions of Cantatas, *etc.*, in score, by Handel.

1. Duet, "Sorge il dì" (f. 99), and arias, "Non sempre, no, crudele" (f. 101), "Se m' ami, O caro" (f. 102), "Mi palpita il cor" (f. 104), and "Affanno tiranno" (f. 105b); from the serenata "Aci, Galatea, e Polifemo" [1708]. ff. 99–106.
2. Cantata, "O come chiare e belle"; for 3 solo voices. [1708?] ff. 230–251b.

Additional 31573, ff. 70b–82.

Paper; 19th cent. Quarto. See also under Oratorios (vol. i, p. 386).

Fragments of Cantatas and serenatas, with accompaniments for oboes and strings, in score, by Handel; transcribed by Michael Rophino Lacy from the original sketches at Buckingham Palace.

1. "Meglio spiega i tuoi sensi": recitative from the serenata "Aci, Galatea, e Polifemo." f. 70b.
2. "Amo Tirsi": aria from the cantata for 3 voices "Conosco che mi piaci." f. 71.
3, 4. Beginning of duet, "Non più barbaro furore," and alto aria, "Con linfe dorate"; from the cantata for 3 voices "Giove" (see the Händel-Gesellschaft's publications, vol. LII[A]). f. 73.
5. Trio, "Vivere e non amar"; from the same cantata from which no. 2 is taken. f. 78.
6. Opening bars of movements in the cantata "Conosco che mi piaci" (see nos. 2 and 5), with flutes, *etc.* ff. 80, 80b.
7. "Cease, Galathea": recitative from the serenata "Acis and Galatea." f. 82.

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Additional 32391, ff. 1–96b.

Paper; 19th cent. Oblong folio. See also under Motets (vol. i, p. 363).

"SERENATA componirt zur Feier der Geburt des Erzh. Kronerben Carl VI [? a son, who died in infancy, of the Emperor Charles VI], im Jahr 1716, von Alessandro Scarlatti"; for solo voices and 5-part chorus, with symphonies and accompaniments for flutes, oboes, trumpets, and strings, scored from the original parts in the Kiesewetter Library [? now at Munich]. The characters who appear in it are Jupiter and the four Seasons. Begins "Nato e già l'Austriaco sole."

SECTION III.—CATCHES.

UNDER THIS HEADING ROUNDS ARE ALSO INCLUDED.

Harley 978, f. 11b.

Vellum; after 1226 (obit of Abbot Symon, f. 16). Octavo. The same part of the MS. also contains a sort of Miracle-Play (vol. i, p. 242), Motets (p. 253), sacred Songs (p. 423); see also under Solfeggi (below), and under Harmony and Treatises (in vol. iii).

"ROTA" or Round, written in long lines with plain blue or red initials, at Reading Abbey (see Calendar, ff. 15b, 16). Under the English words, "Svmer is icumen in," are written Latin words beg. "Perspice, Christicola." The following instructions are given in the original hand: "Hanc rotam cantare possunt quatuor socii. A paucioribus autem quam a tribus vel saltem duobus non debet dici, preter eos qui dicunt pedem. Canitur autem sic. Tacentibus ceteris, unus inchoat cum hiis qui tenent pedem. Et cum uenerit ad primam notam post crucem, inchoat alius; et sic de ceteris. Singuli uero repausent ad pausaciones scriptas et non alibi spacio unius longe note." After this follows the "Pes" or ground-bass referred to above, written in 2 parts, in score, and accompanied by instructions where to make the necessary pauses in singing.

The notes are square or diamond-shaped, written on a stave of 5 red lines, with the C B♭ signature, and with quasi-bars. Some of them have been altered, especially in the fourth stave, apparently in a contemporary hand.

Among some poems of Walter Map which occur elsewhere in the MS. in a late 13th century hand is one, apparently by that author (f. 85, col. 1, l. 6), in which the late William Chappell has discovered a punning allusion to "rotunde" or rounds, showing that form of music to have been popular in England many years before this MS. was written.

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Additional 31922, *passim.*

Vellum; *temp.* Henry VIII. Folio. See also below, under Madrigals.

ROUNDS written out at length—for how many voices is not stated.

1. "Hey nowe" (without words). "Kempe." f. 21b.
2. "Alone I leffe." "Doctor Cooper." f. 22.
3. "Aboffe all thynge." "Faredynge." f. 24b.
4. "Downbery down, now am I exild." "Wylliam Daggere." f. 25.
5. "Hey now" (without words). "Thomas Faredyng." f. 25b.
6. "In May, that lusty sesone." By the same. f. 26.
7. "Deme the best." "J. Fluyd." f. 79b.
8. "Hey troly loly, my love is lusty." Anonymous. f. 80.
9. "Now . . . ." Anonymous. f. 98.
10. "Pray we to god." (For the king.) Anonymous. f. 103.

Additional 18990, f. 2b.

Paper; about 1628–1634. Oblong octavo. See also below, under Songs.

TWO ROUNDS, *sc.* "Dronche drinche, en te slaepen gaen," and "Niet te scheijden," apparently in the hand of, and composed by, Libertus Opstraet van der Moelen, in whose "Album amicorum" they are inserted.

Additional 11608, ff. 79–86b (reversed) *passim.*

Paper; A.D. 1656–1659. Small folio. See also below, under Songs.

CATCHES for 3 voices, composed (except no. 7) by John Hilton. All (except no. 10) are in *Catch that catch can*, 1658.

1. "There was an old man at Walton-Cross" (a catch in a catch). f. 79.
2. "The Scotch Catch," beg. "Pratty Naun." f. 79b.
3. "Listen neere to the ground." f. 79b.
4. "Why should wee not all be merry." f. 80.
5. "As there be 3 blew beanes." f. 80.
6. "If yow will drinke for pleasure." f. 80b.
7. "If yow will drinke Canary." "Wm. Lawes." f. 80b.
8. "Here lyes a woman." ff. 83b (score), 84.
9. "The Cryer," beg. "Oyes, Oyes, Oyes. If there be any man." f. 84b.
10. "Will it please yow, Mistris." f. 84b.
11. "Me thinkes y^{t} I doe heere." f. 85.
12. "Arme, for our ancient foe." f. 85.
13. "Mongst all those precious Juices." f. 86b.

Additional 19759, ff. 11–40 *passim.*

Paper; about 1681. Small folio. See also below, under Songs.

CATCHES, apparently all for 3 or 4 voices.

1. "Jone, Jone, for your part" (à 3). "Dr. Blow." f. 11.
2. "Jone has been galloping." By the same. f. 13b.
3. "Tom Jolly's nose." "Allders." f. 14.
4. "O the merry Christ Church Bells." By the same. f. 15.

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5. "Augusta is inclin'd too fears." Anonymous. f. 18.
6. "Fye, nay, prethy, John." Ascribed here to "Mr. Fishborn," but more probably the words are by him and the music by Dr. Blow (see Add. 22099, f. 19, *etc.*). f. 24b.
7. "Ile tell my mother." By Dr. Blow. f. 25b.
8. "Tis Easie to force to the watter your horse" (à 4). "[H.?] Pursell." f. 26.
9. "Young John, the Gardiner" (à 4). By the same. f. 39.
10. "Since the Duke is return'd" (à 4). By the same. f. 39b.
11. "John ask'd his Landlady." "Dr. Blow." f. 40.
12. "Since women so false and so jiltish are grown." "[H.?] Pursell." f. 40.

Additional 29397, ff. 5–67 *passim*.

Paper; about 1682–1690. Narrow oblong duodecimo. See also below, under Songs.

CATCHES, most of them apparently for 3 voices, and probably taken from the *Pleasant Musical Companion*, 1686.

1. "Fy, nay, prethee, John." By Dr. Blow. f. 5.
2. "Y^e^ smoakeing catch," beg. "Good, good indeed; The herb's good weed" (à 4). "Dr. Alldridge." f. 6b.
3. "The Small Beer catch," beg. "If all true friends to good Liquor." [By the same.] f. 7b.
4. "Young John, y^e^ Gardner" (à 4). "H. Pursell." f. 23.
5. "John ask't his Landlady" (à 4). "Dr. Blow." f. 23b.
6. "There are a sort of Rogues." Anonymous. f. 24.
7. "W[h]o comes there." "H. P[urcell]." f. 30b.
8. "Y^e^ may talk of brisk claret." "Tom. Tud[way]." f. 37b.

Nos. 9–15, reversing the volume, are by Henry Purcell:—

9. "My wife has a Tonge." f. 67.
10. "To All Lovers of musick." f. 56.
11. "Wine in a morning." f. 48.
12. "Drink on till night." f. 47.
13. "Sir Walter." f. 46.
14. "Great Apollo and Bacchus." f. 44.
15. "Since time so kind to vs do's prove." f. 43b.

Additional 17850, f. 2.

Paper; early 18th cent. Large folio. See also under Hymns (vol. i, p. 184).

TWO CATCHES, in score, by W[illiam] Gorton. *Autograph.*

1. "The Wise-Man hath tould us" (à 3).
2. "Heare lyes the Body of Daniell Saul" (à 4).

Additional 22099, ff. 19–66 *passim*.

Paper; about 1704–1707. Folio. See also below, under Operas.

CATCHES, mostly for 3 voices, in score.

1. "Fy, nay, prithee, John." "Dr. Blow." ff. 19, 52b.
2. "Honest Tom was a Merchant's man." Anonymous. f. 26.
3. "Once, twice, thrice I Julia tryd." "H. P[urcell]." f. 30.
4. "Hark, y^e^ bonny Christ-church Bells." "Dr. A[ldrich]." f. 62b.

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5. "Would you know how we meet." By H. Purcell. The words by Otway. f. 63.
6. "Souldier, souldier, take of thy wine." [By the same.] f. 64.
7. "Call for y^e^ Reckning." By the same. f. 65.
8. "If all be true." [By the same.] f. 65.
9. "Sit nemo morosus"; with translation, "Let none be incivil." "Goodson." f. 66.

Printed Book, 785. A. 9, ff. 48–51b.

Paper; about 1730. Oblong octavo. See also under Treatises (in vol. iii).

Eight Catches for 3 voices, in score. According to Sir John Hawkins, nos. 1 and 3–8 are by [Joshua] Steele; but they are more probably by James Hamilton, Viscount Paisley, afterwards 7th Earl of Abercorn.

1. "Long Live our King." Anonymous. f. 48.
2. "Enlivening Musick." By J. C. Pepusch. f. 48b.
3–7. Catches without the words. ff. 49–51.
8. "Hark, how the Ringers." f. 51b.

Additional 29386, *passim*.

Paper; about 1762 (latest date—see f. 49, *etc.*). Quarto. Bookplate, with arms, of the transcriber. The MS. also contains sacred Canons (vol. i, p. 117), numbers from Oratorios (p. 369), secular Canons (above, p. 3), Duets (below), *etc.*

Catches, Rounds, *etc.*, for 3 voices (unless the contrary is stated), in score. Most of them are in the hand of Edmund T. Warren Horne; some of them, beginning with no. 4, were "corrected [in] 1756."

1. "Tobacco is but a vapor" (à 4). "Ed. Nelham." f. 5.
2. "Hey ho, what shall I say" (à 9). Anonymous. "1580." f. 5.
3. Round, beg. "Underneath lodges Nathaniel Hodges." Anonymous. f. 6.
4. "Sitting by the fire" (à 5). Anonymous. f. 15.
5. "Ring, Ring the bells." "Dr. Blow." f. 15b.
6. "Come hither, Tom." "Cranford." f. 16.
7. "True Englishmen." "Hen. Purcell." f. 16.
8. "The London constable," beg. "Who comes there." By the same. f. 16b.
9. "Tom making a Mantua." By the same. f. 17.
10. "My dame has in her Hut." Anonymous. f. 17.
11. "Strange news from the Rose." "Mich. Wise." f. 17b.
12. "Sir Walter." "Hen. Purcell." f. 17b.
13. "Prithee, fill the bowl." Anonymous. f. 17b.
14. "Confusion to the pow'r of Cupid." "Jn^o^ Eccles." f. 18.
15. "When Judith had laid." "Mich. Wise." f. 18.
16. "Here's a Health to the King." "Jere[miah] Clark." f. 18b.
17. "In drinking full Bumpers." By the same. f. 19.
18. "Hark, Harry." "Jn^o^ Eccles." f. 19.
19. "Sum up all the delights." "Hen. Purcell." f. 19b.
20. "Under this stone lies Gabriel John." By the same. f. 20.
21. "'Tis too late for a coach." By the same. f. 20.
22. "Let's Live good Honest Lives." By the same [from Cranford]. f. 20b.

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23. "God preserve his majesty. Amen" (à 4). "Dr. Blow." f. 20b.
24. "Well sung, Tom Boy" (à 4). "Miller." f. 21.
25. "Young John, the Gard'ner" (à 4). "H. Purcell." f. 21.
26. "How shall we speak thy praise." "Dr. Blow." f. 21b.
27. "Fye, nay, prithee, John." "H. Purcell." f. 21b.
28. "Hark, the bonny Christ Church Bells." "Dr. H. Aldrich." f. 22.
29. "When ever I marry." "Hilton." f. 22.
30. "Soldier, take of thy wine" (à 4). "H. Purcell." f. 23.
31. "'Tis women makes us love" (à 4). By the same. f. 23.
32. "Now we are met." By the same. f. 23b.
33. "Wou'd you know how we meet." By the same. f. 23b.
34. "Room for th' express." By the same. f. 24.
35. "Thus saith the wiseman." "Ives." f. 24.
36. "I hate dissembling Courtiers." "Creed." f. 24b.
37. "Cuckow, good neighbour." "Nelham." f. 24b.
38. "Come, honest friends." "Ives." f. 25.
39. "The glass was just tim'd." "H. Purcell." f. 25b.
40. "This Tomb be thine, Anacreon." "Dr. Hayes." f. 26.
41. "The wise men were but sev'n." "Wm. Lawes." f. 26.
42. "Boy, go down." "Ives." f. 26b.
43. "Boy, Come back." "Cranford." f. 26b.
44. "The Macedon Youth" (à 4). "Hen. Purcell." f. 27.
45. "The pot, the piper" (à 4). "Wm. Lawes." f. 27.
46. "The Surrender of Lim'rick." "H. Purcell." f. 27b.
47. "Hic Jacet Tom Shorthose." Anonymous. f. 27b.
48. "At the song of my Lady's lace." "Turner." f. 28.
49. "The Miller's Daughter." "H. Purcell." f. 28b.
50. "Here are the Rarities of the whole Fair" (à 4). "Dr. Blow." f. 28b.
51. "See, how in gath'ring of the May." "W^m Lawes." f. 29.
52. "Young Anthony." "Turner." f. 29b.
53. "If all be true that I do think." "H. Purcell." f. 29b.
54. "Drink on till night." By the same. f. 30.
55. "To thee, to thee and to a maid." By the same. f. 30.
56. "Once, twice, thrice." By the same. f. 30b.
57. "Here lies a woman." "Hilton." f. 30b.
58. "Jack, Sam and Dick." "Cranford." f. 31.
59. "Come, let us drink." "H. Purcell." f. 31b.
60. "Joan has been galloping." "Dr. Blow." f. 32.
61. "I'll tell my mother." By the same. f. 32.
62. "Good, good indeed; the Herbs good weed" (à 4). "Dr. Aldrich." f. 32b.
63. "O hold your hands" (à 4). By W. Byrd. f. 33.
64. "Once in our lives." "H. Purcell." f. 33b.
65. "Since time so kind to us doth prove." By the same. f. 33b.
66. "Call George again." "Hilton." f. 34.
67. "Call for the Reckning." "Hen. Purcell." f. 34.
68. "Let's have a Peal for John Cook's soul" (à 9). By T. Ravenscroft. f. 34b.
69. "Go to Joan Glover" (à 4). By the same. From *Deuteromelia*, 1614. f. 34b.
70. "Take a pound of butter" (à 4). "Nelham." f. 34b.
71. "My Man John." "Jn° Eccles." f. 35.
72. "Come, drink to me" (à 4). "Wm. Bird." f. 35b.
73. "Ding ding, ding dong, bell" (à 4). "[W.?] Stonard." f. 36.
74. "Hold thy peace." By T. Ravenscroft. From *Deuteromelia*. f. 36.
75. "Ize ga with thee." "Jno. Hilton." f. 36b.
76. "Come, let us all amaying go." By the same. f. 37.

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77. "This ale, my bonny lad." "Cranford." f. 37.
78. "If any so wise is." "Dr. Wm. Child." f. 37b.
79. "Come, follow me, and we will to the tavern." "Jn° Hilton." f. 38.
80. "There was three Cooks." By the same. f. 38.
81. "Hark, how the woods do sing." "White." f. 38b.
82. "The wily, wily Fox." "Nelham." f. 38b.
83. "Down in a dungeon." "Jn° Hilton." f. 39.
84. "Methinks that I do hear." By the same. f. 39.
85. "The silver swan." "Jn° Smith." f. 39b.
86. "'Tis Amarilis walking all alone." "Thos. Brewer." f. 39b.
87. "I can mend your Tubs." "W. P." f. 40.
88. "Come, follow me." "Jn° Hilton." f. 40.
89. "Have you any work for the Tinker." "Nelham." f. 40b.
90. "O Dick and Strephon." "Jn° Hilton." f. 40b.
91. "Come, let us cast the dice." "Wm. Lawes." f. 41.
92. "My lady and her maid." "Wm. Ellis." f. 41.
93. "Hang sorrow." "Wm. Lawes" [or Purcell]. f. 41b.
94. "Come, jump at thy cousin." "Jn° Hilton." f. 41b.
95. "'Mongst other Roses." "Dr. Boyce." f. 42.
96. "Merry have we met" (à 4). "Cox." f. 42.
97. "O my fearfull dream." Anonymous. f. 43.
98. "From Twenty to Thirty." "M. Wise." f. 43.
99. "I gave her Cakes." "H. Purcel." f. 43b.
100. "Here's that will challenge all the Fair." "H. Purcel." f. 44.
101. "Ut re mi fa mi re ut" (à 4). Anonymous. f. 45b.
102. "Boy, go up." "Jn° Hilton." f. 46.
103. "A jolly shepherd." Anonymous. f. 46.
104. "'Twas you, Sir." "Lord Mornington." f. 46b.
105. "Lady, come down and see" (à 4). By T. Ravenscroft. f. 46b.
106. "Joan, come kiss me." [By the same.] f. 47.
107. "Jenkin, the Jester" (à 5). By the same (from *Pammelia*). f. 47.
108. "I lay with an old man." By the same, "1611" (from *Melismata*). f. 47.
109. "Ut re mi fa sol la" (à 5). Anonymous. f. 47b.
110. "Lye still." Anonymous. f. 48.
111. "Ut re mi fa sol la" (à 5). Anonymous. f. 48b.
112. "Doubtless the Pleasure." "Jn° Travers." f. 49.
113. "Here Innocence and Beauty lies." By the same. f. 49b.
114. "Underneath this marble Hearse." By the same. f. 49b.
115. "Life is a Jest" (à 4). By the same. f. 50.
116. "Sing ye now after me" (à 5). Anonymous. Before 1588. f. 50b.
117. "Hey ho! nobody at home" (à 5). By T. Ravenscroft. f. 52.
118. "What care had I." By the same. f. 52.
119. "Let Lobcock leave his wife" (à 5). Anonymous. f. 52b.
120. "Allegra Anglia." Anonymous. "Collected by J. Lant in 1580." f. 55.
121. "Follow me, my jovial Boys." "Ed. Nelham." f. 64.
122. "Brooms for old shoes" (à 4). "Thos. Ravenscroft, 1611" (from *Melismata*). f. 64b.
123. "All into service." Anonymous. "Collected by J. Lant in 1580." f. 66b.
124. "Kit and Tom." Anonymous. "1611." f. 67.
125. "Browning, Madam." By T. Ravenscroft (from *Deuteromelia*, 1614). f. 93b (reversed).

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Additional 31671, ff. 15b–33 *passim*.

Paper; about 1766–1813 (see below). Oblong quarto. The MS. appears to have belonged to the Society of Concentores Sodales, started by William Horsley in 1798 (see f. 71b). It also contains a Canon (above, p. 7), a Chorus (18th cent.), Glees (1794–1811), Madrigals (1785–1802), and an Ode (1784), described below.

CATCHES, for 3 voices (unless the contrary is stated), in score. Nos. 1–11 are most of them, if not all, by Samuel Webbe [sen.], many of them being *autograph*.

1. "Dear Father, the Girl you design me." f. 15b.
2. "To the old, long life." [1774.] In duplicate. ff. 17, 18.
3. "Music does all our joys refine." Anonymous. f. 19.
4. "I love to be merry" (à 4). "1766." f. 20b.
5. "See, from afar what streams of fire" (à 5). Composed "During the Riot, 1780." f. 22b.
6. "'Tis time sure to call for the Coffee." Watermark, 1813. f. 24b.
7. "The news is bad." Dated "1781." In duplicate. ff. 26, 31.
8. "In vain you would blow up." f. 27.
9. "Tell me what healing Medicine." "Prize medal, 1792." f. 28.
10. "The quaker's wedding"; beg. "Sister, oh say." By H. Harrington. f. 29.
11. "Agreed, my Friends." f. 30.
12. "Quoth Richard in jest." By J. W. Holder. f. 32.
13. "When Nell, giv'n o'er by the doctor" (à 4). In the same hand. f. 32b.
14. "Poor Hal caught his death." In the same hand. f. 33.

Additional 31806, ff. 51b–171 *passim*.

Paper; about 1774 (f. 134). Oblong folio. The MS. also contains sacred Canons (vol. i, p. 119), Motets (p. 337), secular Duets (below), *etc.*

CATCHES, for 3 voices (unless the contrary is stated), in score.

1. "How great is the pleasure." "Dr. Harrington." f. 51b.
2. "When Troy town" (à 4). "Alcock." f. 54.
3. "Tomorrow I will live." By Thomas Ford. f. 58b.
4. "I lov'd Thee, beautifull and kind." "Battishill." f. 89.
5. "Ye birds, for whom I rear'd this grove." By the same. f. 89b.
6. "To our Musical Club." "Warren." f. 90.
7. "'Tis thus and thus": epitaph. "Dr. Boyce." f. 90b.
8. "Happy the youth" (à 4). "Long." f. 92b.
9. "O Beauteous Eyes." Anonymous. f. 93.
10. "Wilt thou lend me thy mare." "Dr. Nares." f. 94b.
11. "Here lies Johnson": epitaph on Ben Jonson. "J. Hawkins, sen." f. 94b.
12. "Come, honest Friends." "Simon Ives." f. 98b.
13. "Here's a health to all honest men." "Dr. Alcock." f. 99.
14. "A yawning Catch," beg. "'Tis Humdrum." "Dr. Har[r]ington." f. 117b.
15. "Sister, oh say." By the same. f. 129.
16. "Hail, hail, green Feilds." "Dr. Green." f. 129b.
17. "Poor Jonny's dead." "Dr. Hayes." f. 131.
18. "Sweet enslaver": round. "Tho[s] Atterbury." f. 131.
19. "Mr. Speaker, tho 'tis late." "Ios. Baildon." f. 133b.
20. "To the old, long life." "S. Webbe, 1774." f. 134.

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21. "My sledge and hammer": epitaph. "I. Baildon." f. 134b.
22. "Cominoio solo." Anonymous. f. 135.
23. "Perche, vezzosi rai." Anonymous. f. 136.
24. "Care, the Canker of our Joys." Anonymous. f. 136.
25. "Chi mai d'iniqua Stella." Anonymous. f. 139b.
26. "Rural sports" (à 4). "Altered from Monsr L'Clere." f. 140.
27. "Open your eyes": round. "S. Webbe, [17]71." f. 140.
28. "Jack, thou'rt a." "J. B. Marella." f. 141.
29. "Three Bulls and a Bear." Anonymous. Very like the Catch in Add. 34998, below, by S. Wesley. f. 147.
30. "Give me the sweet delights of Love." "Dr Harrington." f. 155.
31. "Look, Neighbours." By the same. f. 155b.
32. "Come, let us all a maying go." "J. Hilton." f. 155b.
33. "Come hither, boy." By the same. f. 156.
34. "Hey hoe, Hey hoe, Heart's delight." "J. Cobb." f. 156.
35. "Have you never seen the Man." "Elton." f. 156b.
36. "Giocondie felice" (*sic*). "Dr Arne." f. 157.
37. "The Cock Match"; beginning "I'll back the mealy grey" (à 4). "Ben. Cooke." f. 157b.
38. "London Crys"; beg. "A quart a penny" (à 4). Anonymous. f. 158.
39. "This Song goes hard" (written out at length). "John Hilton, 1652." f. 171.

Additional 34998, ff. 6b, 34.

Paper; about A.D. 1774–1775. Oblong folio. See also under Anthems (vol. i, p. 70).

Two Catches for 3 voices, by Samuel Wesley. *Autograph.*

1. "Three bulls and a bear." f. 6b. | 2. "Whoes there?—A Granidier." f. 34.

Additional 11581, f. 14.

Paper; about 1780. Quarto. "Ex Libris C. C. C." See also under Anthems (vol. i, p. 71).

"Hey down, d[own], d[own], d[own], sing ye now after me": Round of 4 bass voices to the plainsong which is written in the C clef. Anonymous. In the hand of Dr. Charles Burney.

Additional 31222, ff. 28b, 29.

Paper; about 1781. Oblong quarto. See also under Motets (vol. i, p. 312).

Catch, "Nella casa troverete": two settings for 3 voices, in score, by Samuel Wesley. *Autograph.*

Additional 11588, f. 77b.

Paper; about 1783. Quarto. See also below, under Madrigals.

"Let's have a toast"; written for 20 voices, by [Dr.] C[harles] B[urney]. *Autograph.*

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Additional 27643, ff. 15b, 17.

Paper; A.D. 1783. Quarto. See also below, under Glees (1803–1812).

CATCHES, in score, by Dr. J. W. Callcott, 1783. *Autograph.*

1. "To Wasteall, whose eyes were just closing in death" (à 4). f. 15b.
2. "Here lies the wife of Simon Stokes" (à 3). f. 17.

Additional 27645, ff. 17, 65b–66, 71.

Paper; A.D. 1783, 1791. Oblong quarto. See also under sacred Canons (vol. i, p. 122).

CATCHES for 3 and 4 voices, in score. Nos. 1–4 are by Dr. J. W Callcott. *Autograph.*

1. "Here lies the wife of Simon Stokes" (à 3). "1783." ff. 17, 17b.
2. "O how charming" (à 4). "1791." f. 65b.
3. "How charming the fair one" (à 4). f. 65b.
4. "The Farmers Old Cat" (à 3). f. 66.
5. "Would you know my Celias charms" (à 4). "[S.] Webbe [sen.]." f. 71.

Additional 27642, ff. 83–108b *passim*, 125, 202.

Paper; A.D. 1784, 1786. Oblong quarto. See also under sacred Canons (vol. i, p. 120).

CATCHES, in score, composed in 1784 and (nos. 9, 10) 1786, by Dr. J. W. Callcott. *Autograph.* Nos. 1–3 and 7 are for 4 voices, the others for 3.

1. "O Let me haunt this Peacefull shade": round. f. 83.
2. "To Waste-all, whose eyes." f. 99.
3. "How pleasd within my native Bowrs": round. f. 102.
4. "Come, let us be jolly." f. 103.
5. "An old woman baited the Mouse-trap." f. 103b.
6. "We be knaves all three." f. 107b.
7. "The Trumpet's note invites to war": round. f. 108.
8. "Come and let sing this Catch." f. 108b.
9. "Here rests his head upon the Lap of earth." "1786." f. 125.
10. "Sir, have you the papers read." "1786." f. 202.

Additional 34126, ff. 24, 62b, 76b.

Paper; about 1789. Oblong octavo. See also below, under Songs.

CATCHES for 3 voices (with one exception), in score.

1. "Three blind mice." Anonymous. f. 24.
2. "The maid is willing." Anonymous. ff. 62b, 84b.
3. "Go to Joan Glover" (à 4). By T. Ravenscroft. f. 62b.
4. "Had she not care enough." By J. Savile. f. 76b.

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Additional 31814, ff. 63–65 *passim*.

Paper; after 1789? (see below). Oblong folio. The MS. also contains secular Duets (below) and other compositions (vocal and instrumental) described elsewhere.

ROUNDS and Catches, in score, by [W.] Savage (d. 1789), collected and transcribed by his pupil R. J. S. Stevens, probably after the composer's death. The first three are Rounds for 6 voices; the others, unless the contrary is stated, for 4 voices. Most of them are London street cries.

1. "Muffins and crumpets." "1780." f. 63.
2. "Muffins ho." "1780." f. 63.
3. "Do you want any very good matches." "1780." f. 63.
4. "Ripe sparagrass." "1750." f. 63b.
5. "Come, buy my water-cresses." f. 63b.
6. "Dead drunk here Elderton doth lie": epitaph. f. 63b.
7. "Hot loaves, hot loaves." f. 64.
8. "Half an hour past Eleven O clock": round (à 5). "1784." f. 64b.
9. "Come, who will buy a jack-line": round. f. 64b.
10, 11. "Hares skins or rabbit skins": rounds. Two settings. f. 65.
12. "A Welch Epitaph," beg. "A virgin so lovely." "1788." f. 65.

Additional 19647, f. 102.

Paper; A.D. 1798. Oblong folio. See also below, under Songs (1786–1789).

"I'LL give you a Toast"; for 3 voices, with symphony and accompaniments for oboes, horns, bassoons, and strings, in score, written for Vauxhall by James Hook. *Autograph.*

Additional 5337, ff. 81b–82b.

Paper; 18th cent. Folio. See also under Oratorios (vol. i, p. 367).

CATCHES by anonymous composers, the first two from *Pammelia*, 1609, and for 4 voices.

1. "Jack, boy; ho, boy." f. 81b.
2. "Sing we this roundelay." f. 82.
3. "Here, Draw'r, come bring us some Port" (à 3). f. 82.

Additional 29291, ff. 9b–39 *passim*.

Paper; 18th cent. Folio. See also under sacred Canons (vol. i, p. 123).

CATCHES for 3 voices, and (except nos. 21–32) in score. Nos. 1–6 and 10–12 are from *The Musical Companion*, 1667; nos. 8, 9, 13, 17, 18, 20, and 33, from T. Ravenscroft's *Pammelia*, 1609; and nos. 21–32, from John Hilton's *Catch that catch can*, 1658. These last are not scored.

1. "Let poets ne'er puzzle": epitaph on Ralph Amner, 1664. "Dr Child." f. 9b.
2. "When ever I marry." "Jn Hilton." f. 14.
3. "Come, let us all a-maying go." By the same. f. 14b.
4. "Some drink, boy." "Wm Lawes." f. 14b.

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5. "There was an invisible Fox" (à 4). "J. Hilton." f. 14b.
6. "Hey, down, down . . . . shall I go with my true love." "Edmund Nelham." f. 15.
7. "Why should we not all be merry." "J. Hilton." f. 15.
8. "As I me walked" (à 4). f. 15b.
9. "Lady, come down" (à 4). f. 16.
10. "Come hither, boy." "J. Hilton." f. 17.
11. "Great Tom is cast." "[Matthew] White." f. 17.
12. "Come, follow me." "J. Hilton." f. 17.
13. "A Jolly shepherd." f. 17b.
14. "Here lies a Woman." "J. Hilton." f. 17b.
15. "Come, pull away, boys." By G. Holmes. f. 18.
16. Catch (?) without words. Anonymous. f. 18b.
17. "Blow thy Horn, thou Jolly hunter": round (à 4). f. 19.
18. "All into service." f. 19b.
19. "Come, my hearts; play your parts." "H. Purcell." f. 20.
20. "O my fearful dreams." f. 23b.
21, 22. "Now that the spring," and "Turn Amarillis." f. 37. (For score of the former, see f. 53).
23–25. "As there be three blew beans," "Jenny she now smiles," and "O Ale ab Alendo." f. 37b.
26, 27. "Arm, for our antient foe," and "Your merry poets." f. 38.
28–30. "Here is an old ground," "Me thinks that I do hear," and "I poor and well." f. 38b.
31, 32. "Mongst all those pretious juices," and "Pratty Naun." f. 39.
33. "The Nightingale, the Pritty Nightingale." f. 53.

Additional 29393–29395, ff. 6b–14b *passim*.

Paper; 18th cent. Oblong duodecimo. See also under sacred Choruses (vol. i, p. 162).

CATCHES, in parts. The first three are by [John] Travers; the others by [William?] Hayes.

1. "Doubtless the pleasure" (à 3). Vols. i–iii, f. 6b.
2. "Underneath this marble hearse" ("from the Spectator"). Vols. i–iii, f. 7.
3. "Here Innocence and Beauty." Vols. i–iii, f. 8.
4. "Let's drink and let's sing" (à 4). Vols. i, ii, f. 12b; iii, ff. 12b, 13.
5. "Here, Waiter, bring a Bottle" (à 3). Vols. i, ii, f. 15b; iii, f. 14b.

Additional 33351, f. 22.

Paper; 18th cent. Oblong octavo. See also below, under Songs.

"RING the bells! Hark, Great Vernon he is come with conquest home": apparently a Catch for 4 voices. Anonymous. The event referred to is the capture of Porto Bello by Admiral Edward Vernon in 1739.

Additional 34071, f. 35b.

Paper; 2nd half of 18th cent. Oblong quarto. See also under Motets (vol. i, p. 331).

"OH, FOLLOW me, Tom"; for 8 voices in score, by John Maynard, 1611.

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Additional 5336, *passim*.

Paper; late 18th cent. Oblong folio. See also under sacred Canons (vol. i, p. 124).

ROUNDS and Catches. Nos. 1–9, 12, 13, 16, 18, 24, 31, 34, 36, and 38 are for 4 voices; the others for 3 voices (unless the contrary is stated). Nos. 1–19, 21–31, are in score, and are taken from three works by Thomas Ravenscroft, viz. :—*Pammelia* (1609), *Deuteromelia* (1609), and *Melismata* (1611).

1, 2. "Trole the bowl," and "Farewell, mine own." f. 1.
3, 4. "Brooms for old shoes," and "My mistress will not." f. 3.
5, 6. "Musing mine own self," and "To Portsmouth." f. 3b.
7, 8. "Let's have a peal for Jn° Cookes soul," and "Love, love, sweet love, for evermore farewell." f. 4.
9. "I lay with an old man." f. 4b.
10, 11. "New oysters," and "What hap had I." f. 5.
12. "Blow thy horn." f. 7.
13. "Hey down, adown, Heave and ho." f. 7b.
14, 15. "There lies a pudding," and "Go no more to Brentford." f. 8b.
16. "The wind blows out of the west." ff. 9, 11, 18.
17, 18. "I am athirst," and "The Lark, Linnet and Nightingale." f. 9b.
19. "Hey down, adown, behold and see." f. 10.
20. "Let's be merry." By S. Webbe, sen. f. 11b.
21. "As I went by the way" (à 5). f. 12b.
22, 23. "Glad am I," and "Oaken leaves." f. 15.
24. "Ut re mi fa sol la." f. 15b.
25. "Now kiss the cup." f. 18.
26, 27. "O my fearful dreams," and "My dame has in her hutch." f. 18b.
28, 29. "Dery ding Dasson. I am John Cheston," and "I pray you, good mother." f. 21.
30, 31. "Joan, come kiss me," and "Banbury Ale." f. 22b.

The remaining numbers are written out at length in a different hand, and are anonymous.

32, 33. "Take a ladle," and "Hey hoe! nobody at home" (altered from T. Ravenscroft). f. 32.
34–37. "Peter Pluff," "Up and down," "Sweet boys, rise," and "Sitting by the fire" (à 5). f. 32b.
38. "Why may not my goose feed." f. 33.
39, 40. "Come, come away, Boys," and "Barrels thirty six." f. 33b.
41. "What's the matter" (à 5). f. 34.
42, 43. "Fryar Bacon" (à 7), and "Sweet sugar'd Sue." f. 34b.
44. "Glad am I" (altered from no. 22), and "Tom, follow Will" (à 9). f. 35.
45. "Some thirty or forty." f. 35b.
46. "Old Obadia." f. 36.
47. "Bonny lads, sith we're bin met." f. 36b.

Additional 25075, f. 4b.

Paper; late 18th cent. Oblong folio. See also below, under Operas (1799).

"NEVER from thee will I part"; for 3 voices, in score. Apparently part of a Catch. Anonymous.

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Additional 31462, *passim*.

Paper; late 18th cent. Large oblong octavo. See also under sacred Canons (vol. i, p. 124).

CATCHES and Rounds in the hand of E. T. Warren Horne: a collection very similar to that in Add. 31463 (below), except that nos. 2, 9, 36, 37 and 99 to 110 of the latter MS. are omitted here, while the following pieces, omitted in Add. 31463, are included. Nos. 6, 13, 20, 26, are for 4 voices; the rest, unless the contrary is stated, are for 3 voices. The initial words of the whole of the contents, with references, are given in the Index to the present Catalogue.

1. "Ring the bells and the glasses pull away." "Dr. Blow." f. 1b.
2. "How shall we speak thy praise." By the same. f. 2.
3. "Who comes there? Stand." "H. Purcell." f. 3b.
4. "Strange news from the Rose." "M. Wise." f. 9b.
5. "When Judith had laid." By the same. f. 12.
6. "'Tis women makes (*sic*) us Love." "Hen. Purcell." f. 13.
7. "Wou'd you know how we meet." By the same. f. 15.
8. "This tomb be thine, Anacreon." "Dr. Hayes." f. 15b.
9. "The surrender of Lim'rick." "Hen. Purcell." f. 17b.
10. "To thee, to thee and to a maid." By the same. f. 24b.
11. "Call George again." "Hilton." f. 25.
12. "'Tis Amarillis, walking all alone." "Tho^{s} Brewer." f. 25b.
13. "Take a pound of butter." "Edw^{d} (*sc.* Edmund?) Nelham." f. 26.
14. "I can mend your Tubs." "W. P." f. 28b.
15. "The wily, wily Fox." "Edm^{d} Nelham." f. 29.
16. "Hark, how the woods do ring." "White." f. 29.
17. "O Dick and Strephon." "Jn^{o} Hilton." f. 32.
18. "Call for the Reck'ning." "Hen. Purcell." f. 32b.
19. "My lady and her maid." "W^{m} Ellis." f. 33.
20. "The pot, the pipe." "W^{m} Lawes." f. 34.
21. "If any so wise is." "D^{r} W^{m} Child." f. 34b.
22. "There was three cooks in Colebrook." "Jn^{o} Hilton." f. 35.
23. "Hang sorrow." "W^{m} Lawes." (Attributed to Purcell in Add. 30273.) f. 36.
24. "I cannot get up." "R. Price." f. 38b.
25. "Come, buy my fine Wares." "Dr. Hayes." f. 39b.
26. "Here lies Judge Boat." By the same. f. 41b.
27. "Epitaph on Menander," beg. "The very Bees." By the same. f. 42b.
28. "Here, waiter, bring a bottle." By the same. f. 45.
29. "What care had I." Anonymous. "Collected by J. Lant in 1580." f. 49.
30. "Is he not drunk, Sir" (à 5). Anonymous. f. 50b.
31. "Sitting by the fire" (à 5). Anonymous. f. 51b.
32. "On the poor confin'd Debtors." "Dr. Green." f. 53.
33. "As Thomas was Cudgel'd one day." By the same. f. 56b.
34. "I've lost my mistress." By the same. f. 57b.
35. "So peaceful rests without a stone." By the same. f. 60.
36. "Come, Friends and Companions." "Berg." f. 68b.
37. "Let us drink and be merry." By the same. f. 69.
38. "How happy are we." By the same. f. 69b.
39. "As Jenny one morning." By the same. f. 71b.

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40. "Some say that Signor Bononcini." Anonymous. f. 73b.
41. "The longitude." By Dr. B. Cooke. f. 74.
42. "Some Ages in story." "R. Price." f. 74b.

Additional 31463, *passim*.

Paper; late 18th cent. Oblong octavo. See also under sacred Canons (vol. i, p. 125).

CATCHES and Rounds: a collection similar to the preceding and in the same hand. Nos. 14, 17, 26, 28, 30, 36, 64–66, 69, 73, 75, 80, 89, 90, 92, 93, 103, 104, 108, 109, 111, 112, are for 4 voices; the others are for 3 voices, unless the contrary is stated. Most of the earlier numbers are in John Hilton's *Catch that catch can*, 1652. Those marked "1580" were copied from a collection begun in that year by John Lant, organist of Winchester Cathedral (see Add. 31462, f. 48).

1. "Hail, bright Cecilia." "Dr. Nares." f. 2.
2. "Row the boat, Whitington." Anonymous. f. 2.
3. "Mortals, learn your lives to measure." "Dr. Green[e]." f. 2b.
4. "Let's have a Peal for John Cook's soul" (à 9). By T. Ravenscroft. f. 3.
5. "Come, honest friends." "Ives." f. 3b.
6. "If all be true." "H. Purcel." f. 4b.
7. "Come hither, Tom." "Cranford." f. 5b.
8. "Cuckoo! Good neighbour, help." "Nelham." f. 6.
9. "'Tis thus": epitaph. "Boyce." f. 6b.
10. "Come, jump." "Jn° Hilton." f. 7b.
11. "Once in our lives." "H. Purcel." f. 8.
12. "Under this stone lies Gabriel John." By the same. f. 8b.
13. "True Englishmen, drink." By the same. f. 9b.
14. "God preserve his Majesty." "Dr. Blow." f. 10.
15. "Tom, making a mantua." "H. Purcel." f. 10b.
16. "Confusion to the pow'r of Cupid." "Jn° Eccles." f. 11b.
17. "Well rung, Tom Boy." "Miller." f. 12.
18. "Boy, go down." "Ives." f. 12b.
19. "Boy, come back." "Cranford." f. 13.
20. "'Tis too late for a Coach." "H. Purcel." f. 13b.
21. "When ever I marry." "Jn° Hilton." f. 14.
22. "Come, come, all noble souls." "Dr. Green[e]." f. 14b.
23. "Prithee, fill the bowl." Anonymous. f. 15.
24. "Here's a Health to the King." "Jere. Clarke." f. 15b.
25. "Let's live good honest lives." [Adapted by H. Purcell from W.] "Cranford." f. 16b.
26. "Go to Joan Glover." By T. Ravenscroft. f. 17.
27. "Mark, how these knavish rests." By W. Cranford. f. 17b.
28. "As I me walked." Anonymous. "1580." f. 18.
29. "I hate dissembling courtiers." "Creed." f. 18b.
30. "Young John, the Gard'ner." "H. Purcel." f. 19b.
31. "How soft the delights." Dr. Green[e]. f. 20b.
32. "The Miller's daughter." "H. Purcel." f. 21b.
33. "Sir Walter." By the same. f. 22b.
34. "The Wise men were but sev'n." "Wm Lawes." f. 23.
35. "Hark, the Bonny Christ Church Bells." "Dr. Aldrich." f. 23b.
36. "Merry have we met." By — Cox. f. 24.

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37. "A Blooming Youth": epitaph. "Dr. Boyce." f. 24b.
38. "Here lies a woman." "Jn° Hilton." f. 25.
39. "Hail, hail, green fields." "Dr. Green[e]." f. 25b.
40. "White wine and sugar" (à 5). Anonymous. "1580." f. 26.
41. "Hark, Harry, 'tis late." "Jn° Eccles." f. 26b.
42. "All into service." Anonymous. "1580." f. 27.
43. "Room for th' express." "H. Purcel." f. 27b.
44. "Jack, Sam and Dick." "Cranford." f. 28b.
45. "Fye, nay, prithee, John." "H. Purcel." f. 29b.
46. "Come, let us all a maying go." "Jn° Hilton." f. 30.
47. "Come, let us laugh." "Dr. Green[e]." f. 30b.
48. "Allegra Anglia. Vivat Elizabetha." Anonymous. "1580." f. 31.
49. "Here dwells a pretty maid." "Cranford." f. 32b.
50. "Hey ho, hey ho, hearts delight." "Jn° Cobb." f. 33.
51. "Drink on till night." "H. Purcel." f. 33b.
52. "Fill up the Glass." "Nares." f. 34b.
53. "Now, now we are met." "H. Purcel." f. 35b.
54. "Follow me, my jovial Boys." "Edm^d Nelham." f. 36.
55. "'Mongst other Roses." "Boyce." f. 36b.
56. "Sing ye now after me." Anonymous. "1580." f. 37.
57. "In drinking full Bumpers." "Jere. Clarke." f. 37b.
58. "Alass, poor Heart." "Jn° Hilton." f. 38.
59. "Jolly mortals, fill your glasses." "Dr. Green[e]." f. 38b.
60. "Come, let us drink." "H. Purcel." f. 39b.
61. "At the song of my Lady's lace." "Turner." f. 40b.
62. "See, how in gath'ring of the May." "Laws." f. 41b.
63. "Prithee, foolish Boy." "Dr. Green[e]." f. 43b.
64. "Soldier, soldier, take off your wine." "H. Purcel." f. 44b.
65. "Jack, Boy, come, Boy." Anonymous. "1580." f. 45.
66. "Here are the Rarities." "Dr. Blow." f. 45b.
67. "Hey ho, what shall I say" (à 9). Anonymous. "1580." f. 46.
68. "Ize ga wi' thee." By J. Hilton. f. 46b.
69. "The Macedon Youth." "H. Purcel." f. 47b.
70. "Young Anthony." "Turner." f. 48b.
71. "Methinks that I do hear." "Jn° Hilton." f. 49b.
72. "The glass was just tim'd." "H. Purcel." f. 50.
73. "Ding ding, ding dong, Bell." "Stonerd." f. 50b.
74. "Long live our King and Queen." Anonymous. f. 51.
75. "O hold your hands." "Bird." f. 51b.
76. "Joan has been galloping." "Dr. Blow." f. 52.
77. "Once, Twice, Thrice." "H. Purcel." f. 52b.
78. "Hic jacet Tom Shorthose." Anonymous. (See pencil note in Add. 31462, f. 28b.) f. 53.
79. "Great Bacchus born in thunder." "Dr. Green[e]." f. 53b.
80. "Tobacco is but a Vapour." "Edm. Nelham." f. 54.
81. "John Cooper." "Dr. Boyce." f. 54b.
82. "The silver swan." "Jn° Smith." f. 55b.
83. "Since time so kind to us doth prove." "H. Purcel." f. 56.
84. "My man John." "Jn° Eccles." f. 56b.
85. "I'll tell my mother." "Dr. Blow." f. 57b.
86. "Down in a Dungeon." "Jn° Hilton." f. 58.
87. "This ale, my bonny Lad." "Cranford." f. 58b.
88. "Thus saith the wise man." "Sim. Ives." f. 59.
89. "Come drink to me." "Wm. Bird." f. 59b.
90. "Long live king George." "Dr. Boyce." f. 60b.

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91. "Sum up all the delights." "H. Purcel." f. 61b.
92. "Good, good indeed." "Dr. Aldrich." f. 62b.
93. "O fairest Maid." "Dr. Nares." f. 63b.
94. "Turn Amarillis." "Jn° Hilton." f. 64.
95. "Have you any work for the Tinker." "Edm^d Nelham." f. 64b.
96. "Come, let us cast the Dice." "Lawes." f. 65b.
97. "Come, follow me." "Jn° Hilton." f. 66.
98. "Sing we now merrily" (à 10). Anonymous. "1580." f. 67.
99. "Fill, fill, fill a brimming glass." Anonymous. f. 67b.
100. "B U bu, Z A za." Anonymous. f. 68.
101. "Come hither, Boy." "Jn° Hilton." f. 71.
102. "'Twas you, Sir." "Lord Morningtон." f. 71b.
103. "Poor Ralpho." "Savage." f. 72b.
104. "Half an hour past twelve." "Sig^r Marella." f. 73.
105. "Dolly's Eyes." "Sig^r Abel." f. 73b.
106. "I gave her cakes." "H. Purcel." f. 74b.
107. "Beneath this stone the Earl of Lincoln lies." Anonymous. f. 75b.
108. "Here on his back doth lay Sir Andrew Keeling." "Jon^n Battishill." f. 76b.
109. "Dear Welsh." "Sig^r Marella." f. 77b.
110. "Ye learned, wise Mortals." "Hughes." f. 78b.
111. "These are the cries of London." "Jn° Cobb." f. 79b.
112. "My Dame hath a lame tame Crane." "White." f. 80.
113. "Perche, vezzosi rai." Anonymous. f. 80b.

Additional 31805, f. 138.

Paper; late 18th cent. Oblong folio. See also below, under Glees (1775–1822).

"For ever I with fierce desire could gaze on Thee": Round for 3 voices, in score, by Samuel Webbe, composed "for Mr. Smart."

Additional 31808, ff. 159b–161.

Paper; late 18th cent. Quarto. See also below, under Glees (1784–1826).

Catches or Rounds for 3 voices, in score.

1. "I lov'd thee Beautiful and kind." By J. Battishill. f. 156b.
2. "From flowry Meads"; with figured bass. Anonymous. f. 157.
3. "Mr. Speaker, tho' 'tis late." "Baildon." f. 158.

Additional 31811, *passim*.

Paper; late 18th cent., *etc.* Oblong folio. The MS. also contains a Motet (vol. i, p. 337), secular Canons (above, p. 8), and Glees (1785–1818), *etc.*, described below.

Catches and Rounds, for 3 voices (unless the contrary is stated), in score.

1–4. "How soft the delights," "Come, let us laugh," "Great Bacchus," and "Mortals, learn." "Dr. Greene." ff. 1b–3.
5. Let's drink and let's sing" (à 4). "Dr. [William] Hayes." f. 3b.
6, 7. "Caro, vieni," and "This Tomb be thine, Anacreon." By the same. ff. 5, 5b.
8. "Come, follow me, my Lads."

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"[Thomas] Warren Horne." Two copies. ff. 9, 82.
9. "Ding ding, ding dong, bell": Round (à 4). "Stoner[d], 1652." Four copies. ff. 37, 40–42.
10. "Adam catch'd Eve." By Baildon. f. 62.
11. "My stubborn heart." "S. W[ebbe, jun.]." *Autograph.* f. 68.
12. "Mr. ——, will you do us the favour"; with a figured bass. "[S.] Webbe, [sen.]." f. 71b.
13. "O let the merry peal go on." "Danby." f. 77.
14. "I lov'd thee beautiful": Round. "Battishill." Four copies. ff. 78–81.
15. "Turk was a faithful dog" (à 4); "written by Haydn extempore, when visiting Rauzzini at Bath." From the *Harmonicon*, January, 1827. f. 84.
16–18. "Hot spice," "Within this tomb," and "Hark, the nightingale." Anonymous. ff. 106, 106b.
19. "Lets have a peal" (à 9). By T. Ravenscroft. f. 128.
20. "Take this." Anonymous. f. 129b.
21. "Hark, the Bells have done." Anonymous. f. 131.
22. "How pleasd within my native bowrs" (à 4). By J. W. Callcott. "1785." f. 132.
23. "Malton Fair," beginning "Jockey and I." Anonymous. f. 133b.
24. "Come, let us chaunt a catch." Anonymous. "1779." f. 135.
25. "Dy'e mean to affront me." By J. W. Callcott. "1785." f. 137.
26. "The trumpet's notes": Round. By the same. "1785." f. 138.
27. "We be knaves." By the same. "1785." f. 139.
28. "Come and let us sing this catch." By the same. "1785." f. 140.
29. "Pry'thee, Tom, tell me." Anonymous. f. 141.
30. "Tom, who do you vote for." Anonymous. f. 143.
31. "The Bottle's out." By S. Webbe, sen. f. 144.
32. "Don't push" (à 4). Anonymous. "Extempore. On hearing...the... oratorio of Golia[t]h; at High wycombe." f. 145.
33. "Sir Timothy mounted" (à 4). Anonymous. f. 147.
34. "Joan said to John." By Atterbury. f. 148.
35. "You have heard that your Brother" (à 4). Anonymous. *Imperfect.* f. 49.
36. "Which is the Season" (à 4). Anonymous. f. 156b.
37. "I love young Daphne." Anonymous. f. 160b.

Additional 33237, ff. 229–238.

Paper; late 18th cent. Oblong folio. See also below, under Operas (1791).

CATCHES for 3 voices, by Henry Purcell, transcribed by J. P. Hobler.

1. "I gave her cakes." f. 229.
2. "Wine, wine in a morning makes us frolic and gay." f. 229b.
3. "Prithee, ben't so sad and ser'ous." f. 230.
4. "Since time so kind to us does prove." f. 230.
5. "My ladies Coachman, John." f. 230b.
6. "He that drinks is immortal." f. 230b.
7. "Let us drink to the Blades intrench'd on the Shannon." f. 231.
8. "When V and I together meet." f. 231.
9. "Of all the Instruments." f. 231b.
10. "Call for the reck'ning." f. 232.
11. "One industrious insect"; described as "A Rebus upon Mr. Anthony Hall who keept the Maremaid Tavern in Oxford, by Mr. Tomlinson." f. 232.
12. "Full bags." f. 232b.
13. "Is Charleroy's seige come." f. 232b.
14. "As Roger last night." f. 233.
15. "Here's a health, a health." f. 233.
16. "At the close of the ev'ning." f. 233b.
17. "To thee, to thee and to a maid." f. 234.

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18. "Would you know how we meet." f. 234.
19. "Pale faces, stand by." f. 234.
20. "Here's that will chal[l]enge all the Fair." f. 234b.
21. "The Miller's Daughter riding to the Fair." f. 235.
22. "Now, now we are met." f. 235b.
23. "If all be true that I do think." f. 235b.
24. "Let's live good honest lives." f. 236.
25. "Under this stone lies Gabrie John." f. 236.
26. "Who comes there? Stand." f. 236b.
27. "Drink on, drink on." f. 237.
28. "Tis too late for a coach." f. 237.
29. "Soldier, soldier, take off thy wine." *Unfinished.* f. 237b.
30. "Room for th' Express." f. 238.

Additional 34609, f. 15.

Paper; late 18th cent. Folio. See also under Anthems (vol. i, p. 92).

"Let Rufus weep"; for 3 voices, apparently by J. Stafford Smith, in whose hand it is written.

Additional 28862, ff. 38 (reversed), 38b.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas.

Three Rounds or Catches, in score, at the end of a volume of selections from dramatic works by R. J. S. Stevens, but in a different hand.

1. "Thus saith the wise man" (à 3). "[S.] Ives." f. 38.
2. "Haste ye, soft gales" (à 3). Anonymous. f. 38.
3. "God save the King" (à 6). Anonymous. f. 38b.

Additional 30956, ff. 15, 15b.

Paper; 18th–19th cent. Oblong quarto. See also below, under Operas.

Three Rounds for 3 voices, in score, apparently by Charles Dibdin.

1, 2. "Away, fond youth," and "It blew a hard storm." *Imperfect.* f. 15.
3. "None without hope." f. 15b.

Additional 30957, *passim.*

Paper; 18th–19th cent. Oblong folio. See also below, under Glees.

Catches composed, or collected, by Charles Dibdin, and apparently intended for insertion, with instrumental accompaniments, in some of his dramatic works. They are for 3 voices and in score, unless the contrary is stated.

1. "Alas, poor Nick" (à 4). Anonymous. f. 1.
2. "Come, honest friends." By S. Ives. f. 4.
3. "Give to the Commodore three cheers." "Charles Dibdin." *Autograph.* Watermark, 1806. f. 18.
4. "Hark, the bonny Christ Church Bells." By Dr. H. Aldrich. Four copies. ff. 26–29.
5. "Sir, you are a Comical fellow." Anonymous. f. 46b.

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6. "Soldier, soldier, take off thy wine" (à 4). By H. Purcell. Two copies. ff. 54, 55.
7. "The Grog's poured out sound." "C. Dibdin." *Autograph.* Two copies. ff. 56, 57.
8. "The victory's gained." By the same. *Autograph.* f. 70.

Additional 31809, ff. 16, 24, 24b.

Paper; 18th–19th cent. Oblong folio. See also below, under Glees.

CATCHES, in score.

1. "Ding ding, ding dong, bell" (à 4). "Stoner[d]." f. 16.
2. "Have you Sir John Hawkins' history" (à 3). "J. W. Calcot." f. 24.
3. "Che pena, ch'affanno" (à 3). "F. Giardini." f. 24b.

Additional 31813, ff. 28–35, *etc.*

Paper; 18th–19th cent. Oblong folio. See also below, under Operas (1798).

ROUNDS and Catches for 3 voices, in score, by Henry Purcell, in the hand of R. J. S. Stevens.

1. "Now, now we are met." Four copies. ff. 28, 31b, 39, 50.
2. "Soldier, soldier, take off thy wine." Three copies. ff. 29, 40, 51.
3. "Heres that will challenge all the Fair." Three copies. ff. 32, 43, 54.
4. "Under this stone lies Gabriel John." Three copies. ff. 34, 47b, 57.
5. "Fye, nay, prithee, John." Three copies. ff. 35, 48, 58.

Additional 31819, f. 4.

Paper; 18th–19th cent. Oblong folio. See also under Hymns (vol. i, p. 187).

"TO ME 'twas giv'n"; for 3 voices. Anonymous. From a volume of compositions mostly by candidates for the Prize Medal (? of the Catch Club), 1785, *etc.*

Additional 32237, f. 70.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas (1797–1828).

THE MELODY of the 3-part Round, "How Great is the pleasure," by "Harrison," *sc.* Dr. Henry Harington of Bath. In the hand of J. N. Hummel.

Additional 32019, f. 63.

Paper; early 19th cent. Oblong quarto. See also below, under Songs (1814–1853).

"DAY is done": Round for 3 voices, with pianoforte accompaniment, by Thomas Miles. *Autograph.*

Additional 34725, f. 142b.

Paper; early 19th cent. Oblong quarto. See also below, under Operas.

"COME all ye pretty maidens": Round for 3 voices, in score, by H. R. Bishop. *Autograph.*

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Additional 27669, f. 36b (reversed).

Paper; about 1802. Octavo. See also under Dictionaries (1797–1807), in vol. iii.

"LET's drink and let's sing together"; for 4 voices, by Dr. William Hayes.

Additional 32021, ff. 18b–68b *passim*.

Paper; A.D. 1805–1850. Oblong quarto. See also below, under Glees (1806–1850).

CATCHES for 3 voices, unless the contrary is stated, by Thomas Miles. *Autograph.*

1. "Here lies poor Thomas and his wife" (à 4). From *The Tour of Dr. Syntax.* "1816." f. 18b.
2. "Give the toast, my good fellow." The words by — Cunningham. "1805." f. 27b.
3. "O Love! for Sylvia let me gain the prize." From Pope's "Spring." "1821." f. 27b.
4. "The tears of Constance." "1821." f. 30b.
5. "Oh! what a nose!" "1824." f. 43b.
6. "Good-night! Parting is such sweet sorrow." "1826." f. 56b.
7. "Huzza for the Queen" (à 4): "A Jeu d'Esprit on passing events, 1850." f. 64b.
8. "Why roves the dear, the lovely maid." "1836." f. 68b.

Additional 31464.

Paper; ff. 39. After 1812 (watermark). Narrow oblong octavo.

CATCHES for 3 voices (with one exception), in score, transcribed by Thomas Oliphant.

1. "As Dolly and Nan were sweeping." "Earl of Mornington." f. 1.
2. "Here's a tale." Anonymous. f. 4.
3. "My Man Jno." By J. Eccles. f. 8.
4. "Had she not care enough." "H[y] Purcell." f. 13.
5. "Adam catch'd Eve." By J. Baildon. f. 14.
6. "Hark you, my dear." "Dr. Arne." f. 16.
7. "As Celia was learning on the spinnet." "I. Isum." f. 21.
8. "Lie still, my dear." Anonymous. f. 23.
9. "Says Sue to Prue." Anonymous. f. 24.
10. "Quoth Hodge, my fortune's made." Anonymous. f. 27.
11. "When is it best" (à 4). "J. Baildon." f. 32.
12. "Pretty maidens." "Atterbury." f. 35.

Additional 30521, f. 1.

Paper; A.D. 1824. Quarto. See also below, under Songs.

"WINE, beauty, smiles and social Mirth"; for 3 voices, in score, by Matthew Cooke, 1824. *Autograph.* The words are from "[Robert] Bloomfield's Remains."

Additional 19648, f. 44b.

Paper; about 1833 (see f. 44). Quarto. See also below, under Glees (1810).

"'Tis Amarillis walking all alone"; for 3 voices, in score, by Thomas Brewer, 1667.

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Additional 30273, ff. 6b–53.

Paper; about 1833 (watermark). Narrow oblong octavo. The MS. also contains a sacred Canon (vol. i, p. 128). See also below, under Glees and Operas.

ROUNDS, Catches, cries, *etc.*, in score, except nos. 55–57, 74–79, 81–83, 92, which are written out at length. Nos. 27–34, 69, 75 are for 4 voices; the others, unless the contrary is stated, are for 3 voices.

1. "Zephyr, I can tell you where": Catch. "S. Webbe, Sen[r]." f. 6b.
2. "Zephyr, breathe soft": Round. Anonymous. f. 7.
3. "Who was it that sat": Round. "Danby." f. 7b.
4. "Alas, cried Damon": Catch. "Cal[l]cott." f. 8b.
5. "She, who alone": Catch. "S. Webbe, Sen[r]." f. 9b.
6. "Stay, Daphne": Round. By the same. f. 10b.
7. "Neighbours, come round me": Catch. By the same. f. 11.
8. "Tread soft" (epitaph). "J. Danby." f. 11b.
9. "Here lies a woman" (epitaph). "J. Hilton." f. 11b.
10. "Sir, you're a Rascal": Catch. By J. S. Smith. f. 12.
11. A Yawning Catch, beg. "'Tis humdrum." "Dr. Harrington." f. 13.
12. "Fie, nay, prithee, John": Catch. By J. Blow. f. 13b.
13. "'Twas you, Sir": Round. By Lord Mornington. f. 14.
14. "Give me the sweet delights of love": Round. "Harrington." f. 14b.
15. "By two black eyes my heart was won": Catch. "Stafford Smith." f. 15.
16. "To the old, long life": Round. "S. Webbe, Sen[r]." f. 15b.
17. "Ah, how, Sophia": Catch. "Dr. Cal[l]cott." f. 16b.
18. "Surly Giles's old Cat": Catch. "S. Webbe." f. 17b.
19. "I lov'd thee": Round. "Battishill." f. 18b.
20. "Joan said to John": Round. "Atterbury." f. 19.
21. "One a penny, two a penny": a "Cry." By the same. f. 19b.
22. "Oh, if you see that Lady gay": Catch. Anonymous. f. 20b.
23. "Pretty maidens": Round. "Dr. Hayes." f. 21b.
24. "Mr. ——, Mr. ——, will you do us the favor": Round. "S. Webbe, Sen[r]." f. 22b.
25. "Poor Absalom is dead": Round. "Harrington." f. 23b.
26. "One, two, three": Catch. "Purcell." f. 24b.
27. "Come, buy my cherries": Round. "Stevenson." f. 25.
28. "Would you know my Celia's charms": Catch. "S. Webbe [sen.]." f. 25b.
29. "Buz, quoth the blue Fly": Round. "Dr. Arne." f. 26.
30. "London cries," beg. "A quart a penny." Anonymous. f. 26b.
31. "My sickly spouse." Anonymous. f. 26b.
32. "The bottle's out": Round. "S. Webbe, Sen[r]." f. 27.
33. "When Nell giv'n o'er by the doctor." By J. W. Holder (?). f. 27b.
34. "Let's drink and let's sing." Anonymous. f. 28.
35. "Hang sorrow": Round. "Purcell." Attributed to W. Lawes in Add. 31462, above, p. 37. f. 29.
36. "Jack, thou'rt a toper": Catch. "H. Purcell." f. 29b.
37. "Come, my hearts": Round. "J. Hilton." f. 30.
38. "As now we're met": Round. "H. Purcell." f. 30b.
39. "Pale faces, stand by": Round. By the same. f. 31b.
40. "Drink on 'til night be spent": Round. By the same. f. 32.
41. "Come, pull away, boys": Round. "G. Holmes, 1725." f. 32b.
42. "Look, neighbours, look": Round. "Harrington." f. 33.
43. "Let's be mer[r]y and banish care": Round. "S. Webbe, Sen[r]." f. 33b.
44. "The Laughing Catch," beg. "I

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cannot sing this catch." "Harrington." f. 34.

45. "Heigho, says Jenny": Round. "S. Webbe, Senr." f. 34b.
46. "Sweet enslaver": Round. "Atterbury." f. 35.
47. "Mr. Speaker, tho' 'tis late." By J. Baildon. f. 35b.
48. "Wind, gentle evergreen": Round. "Dr. Hayes." f. 36.
49. "Poor John is dead": Round. Anonymous. f. 36b.
50. "This ale, my bonny lad": Round. "Cranford." f. 37.
51. "Down in a dungeon": Round. "Hilton." f. 37b.
52. "Boy, go down": Round. By S. Ives. f. 37b.
53. "Boy, come back": Round. "Cranford." f. 38.
54. "Have you any work for the tinker": Round. "Edmund Nelham." f. 38b.
55. "Call for the ale": Round. "Wm Lawes." f. 39.
56. "The wise men were but seven": Round. By the same. f. 39.
57. "A boat, a boat! Haste to the ferry." Anonymous. f. 39.
58. "Ye learned wise mortals." By — Hughes. f. 39b.
59. "Now we are met." Anonymous. f. 40.
60. "Come, honest friends": Round. By S. Ives. f. 40b.
61. "Wilt thou lend me thy mare." By J. Nares. f. 41.
62. "Fill me a bumper": Round. "S. Webbe, Senr." f. 41b.
63. Let us drink and be merry": Round. "Berg." f. 42.
64. "Fill, fill, fill a brimming glass": Round. Anonymous. f. 42b.
65. "Since now we are met": Round. "Chatterton, Father of the Poet." f. 43.
66. "Would you know how we meet": Round. "H. Purcell." f. 43b.
67. "In drinking full bumpers": Round. "Jerh Clark." f. 44.
68. "Care, thou canker of our joys": Round. Anonymous. f. 44b.
69. "A Fig for care": Round. Anonymous. f. 45.
70. "Come, come away to the Tavern": Round. Anonymous. f. 45b.
71. "Slaves to the world": Round. Anonymous. f. 45b.
72. "Had she not care enough": Round. "Jer. Saville." f. 46.
73. "Come, follow me": Round. By J. Hilton. f. 46.
74. "Wars are our delight" (à 5). "Wm. Lawes." f. 46b.
75. "My dame hath a lame tame crane." "White." f. 46b.
76. "Now, my lads, let's be merry." "Henry Lawes." f. 46b.
77. "Fa la la": described as "Sarabband." "Simon Ives." f. 47.
78. "Hey down, a down derry." "Edmund Neldham." f. 47.
79. "Go no more a maying." "Wm Lawes." f. 47.
80. "Come, let us all a maying go": Round. By J. Hilton. f. 47b.
81. "Tipple away." Anonymous. f. 47b.
82. "Go to Joan Glover." By T. Ravenscroft. f. 47b.
83. "Joan's ale." Anonymous. f. 47b.
84. "Call George again": Round. "Hilton." f. 48.
85. "Quoth Jack on a time": Round. By the same. f. 48.
86. "Come, come, let us drink": Round. "H. Purcell." f. 48b.
87. "Come, drink about Tom." Anonymous. f. 49.
88. "Hark, Harry": Round. "John Eccles." f. 49b.
89. "Frank, what shall we do": Round. "Willis." f. 50.
90. "'Tis too late for a coach": Round. "H. Purcell." f. 50.
91. "Peter White." Anonymous. f. 50b.
92. "Let us be merry in our old cloaths": Round. "Edmund Gregory." f. 50b.
93. "A southerly wind": described as "Hunting Rondo. Adapted from Ferrari." f. 51.
94. "Three Blind Mice." Anonymous. f. 51b.
95. "Old Goody Grimshaw." "G. L." f. 52b.

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Additional 32587, f. 26.

Paper; A.D. 1841. Quarto. See also below, under Glees.

"SURE Chloe is the sweetest lass": Catch for 4 voices, in score, the words by J. R. Stevens, the music by William P. Stevens, 1841. *Autograph.*

Additional 35028, f. 33.

Paper; A.D. 1860. Quarto. See also below, under Songs.

"NELLA Casa troverete tout ce que vous pouvez Souhaiter"; for 3 voices, by Samuel Wesley.

SECTION IV.—CHORUSES

OR SHORT DETACHED CHORAL WORKS WITH INSTRUMENTAL ACCOMPANIMENT.

Additional 29396, f. 85b.

Paper; about 1678–1682. Folio. See also below, under Songs.

"BEE QUICK, my Boyes": so-called "chorus" for 2 voices with solo and with a bass for harpsichord, in score. Possibly intended for 2 solo voices. Anonymous.

Printed Book, D. 212. c. (3 vols.), *passim.*

Paper; 17th cent. Small quarto. See also under Motets (vol i, p. 280).

PORTIONS of two anonymous martial songs in MS., apparently for several voices, with a figured bass for harpsichord; but the parts have not all of them been filled in.

1. "Was sollen nun mehr beginnen." i, f. 65b (cantus part); iii, f. 68 (part of the words only).
2. "Nun hatt sich Blättlein vmbgewandt" (2nd cantus and altus parts). i, f. 67; ii, f. 62.

Additional 29801, f. 62b.

Paper; about 1784–1800. Oblong folio. See also below, under Songs.

CHORUS, beginning "O care Selve"; for 4 voices, with a bass for harpsichord, in compressed score, in the hand of Ludwig van Beethoven, and apparently his composition.

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Additional 32138, f. 297b.

Paper; about 1785. Oblong octavo. See also under sacred Choruses (vol. i, p. 160).

"KEIN RITTERGUTH": aria for 4 voices, in score, by [George Peter] Weimar. The accompaniment is omitted.

Additional 30392, ff. 23b–30.

Paper; A.D. 1790–1791. Quarto. See also under Anthems (vol. i, p. 75).

"CHORUS to Humanity—Mason's Elfrida," set by W. C[rotch] for 4 voices, with accompaniments for 2 flutes, 2 violins, viola, and bass, in full score. Begun 30 Oct. 1790, ended 25 May, 1791. *Autograph.*

Additional 32173, ff. 7–24.

Paper; after 1791 (?—supposed date of composition). Oblong folio. See also under sacred Cantatas (vol. i, p. 130).

"DER STURM": chorus for 4 voices, with symphony and accompaniments for trumpets, drum, horns, oboes, clarinets, trombones, flutes, bassoons, and strings, in score, by Joseph Haydn. The music for the wind instruments, for some of the strings, and on the whole of the last page is *autograph.* The chorus begins "Hört! die Winde furchtbar heulen," but the music was originally composed to English words.

Additional 31815, ff. 55–64b.

Paper; A.D. 1795. Oblong folio. See also under Oratorios (vol. i, p. 373).

THE WITCHES' SONG, from Ben Jonson's *Masque of Queens*, 1609, beg. "I have been all day looking after a raven"; written as a 5-part chorus with solos and a figured bass for pianoforte, in score, by R. J. S. Stevens, 1795. *Autograph.*

Additional 31671, ff. 1–14.

Paper; 18th cent. Oblong quarto. Belonged to Robert Smith, St. Paul's Churchyard. See also under Catches (above, p. 31).

"WHAT is become of all those Dames"; for 4 voices, with instrumental accompaniments, in score, by Travers.

Additional 31804, f. 139.

Paper; late 18th cent. Oblong folio. See also below, under Glees (1771–1803).

"HAND IN HAND with fairy grace": so called "glee," with 5-part chorus, by Dr. [Benjamin] Cooke. The bass part is figured.

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Additional 35003, ff. 99–110b.

Paper; late 18th cent. Oblong folio. See also under Motets (vol. i, p. 349).

"THUS through successive ages stands"; for 4 voices, with accompaniments for trumpets, drums, horns, strings (and organ?), in score, by Samuel Wesley. Probably an early composition. *Autograph*

Additional 30953, f. 29b.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

"Now let us consecrate the day"; for 2 voices, with a bass for harpsichord or pianoforte, in score, by Charles Dibdin. From *The Musical Mentor* [1805?]. *Autograph.*

Additional 30957, ff. 72, 73.

Paper; 18th–19th cent. Oblong folio. See also below, under Glees.

BASS and second treble parts of "Viva (*sic*) tutte le vezzose," by [? John] Bannister.

Additional 32237, f. 77b.

Paper; 18th–19th cent. Oblong octavo. See also below, under Operas (1797–1828).

SKETCH of what appears to be a choral work founded on a "russische Lied à 4 Voci"; dedicated to Monsieur de Schulzin, Head of the Police at Moscow, by J. N. Hummel.

Additional 32044, ff. 1, 11.

Paper; early 19th cent. Folio. See also below, under Songs.

TWO secular vocal compositions for 4 voices, with pianoforte accompaniment, by W. [F. E.] Bach. *Autograph.*

1. "Der Vorsatz," beg. "Wie sehr lieb ich mein Mädchen nicht"; in parts. f. 1.
2. "Erinnerung an Schillers Sterbetag" (1805), beg. "Den Schmerz, den Trost"; in score. The words by Herr von Held. At the end are separate parts for three of the singers, Herren Ambrosch, Labes, and Greibe. ff. 11–25.

Additional 33310, *passim.*

Paper; early 19th cent. Oblong folio. See also below, under Songs.

CHORUSES with instrumental accompaniments (in nos. 5 and 6, pianoforte only), in score. Nos. 2–4, and probably the others also, are by [John Fane] Lord B[urghersh, Earl of Westmorland in 1841]. Except

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where the contrary is stated, they are written for 4 voices, with strings, oboes, and horns. The words of the first three are taken from plays by Metastasio.

1. "Grazie vi rendo": scena and chorus, with flutes, bassoons, *etc.* From "Attilio Regolo." ff. 1–12.
2. "Vivi a noi"; with flutes, trumpets, *etc.* [From "Adriano."] ff. 18–30b.
3. "Che del ciel, che degli Dei." [From "La clemenza di Tito."] f. 63.
4. "Del forte Licida." f. 69.
5. "Viva augusto, eterno Impero." ff. 82–84b.
6. "Vivi a noi." Different from no. 2. f. 100.

Additional 28971, ff. 102–105b.

Paper; A.D. 1800. Oblong folio. See also below, under Songs.

"SWEET is the vale"; for 3 voices, with symphony and accompaniments for flutes, horns, bassoons, and strings, in score, by J[ames] Hook. Described as "Glee for Vauxhall, 1800."

Additional 32181, ff. 19, 96.

Paper; A.D. 1800, *etc.* Oblong folio. See also below, under Operas (1796).

CHORUSES for 4 voices, with accompaniments, in score, by F. X. Süssmayr. *Autograph.*

1. "Heil dem Jüngling" (à 3). "[1]800." The following solo and chorus (with pianoforte accompaniment), "So übst du sie durch harmonie," and the 4-part chorus, "O könnten wir Körper-Gesundheit dir geben," appear to form part of the same composition, possibly intended for a cantata. f. 19.
2. "Lob der Hässlichkeit"; with symphonies for strings. In four strophes, without the words. f. 96.

Additional 32190, ff. 39–129 *passim.*

Paper; A.D. 1804. Oblong folio. See also below, under Operas (early 19th cent.).

CHORUSES, *etc.*, most of them for 4 voices and interspersed with solos, with pianoforte accompaniment, in score, in the hand of J. N. Hummel, and in all probability his composition.

1. Two songs written by Goethe in honour of Madame Mara; the first, "Klarster Stimme," set as a chorus, referring to her début (1771); the second, "Sangreich war dein Ehrenweg," a quartet, referring to her 82nd birthday (1831). ff. 40, 42.
2. "Heil, dieses Tages Stern"; with accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, cymbals, and strings. f. 116.
3. "Wieder seh ich's." "1804." f. 122.
4. "Landestreue," beg. "Mit neuer Kraft." "[1]835." f. 125.
5. "Auf, Bürger, auf"; with accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones (wanting), and strings. f. 129.

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Additional 30148, ff. 17b–22.

Paper; [about 1813]. Oblong quarto. See also below, under Songs.

COMPOSITIONS for 3 voices, with pianoforte accompaniment, in score, by Hortense, wife of Louis Bonaparte, King of Holland.

1. "Le Champ d'asile," beg. "Vn chef de bannis courageux." f. 17b.
2. "Champ Francais," beg. "L'orage a frappé notre Armée." f. 20b.

Additional 32189, ff. 74–104b.

Paper; A.D. 1818. Oblong folio. See also below, under Songs (1829).

"POLYMELOS. Russischer Nationallieder": being apparently a string of Russian songs, arranged for solo voices and chorus, with introductory symphony and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, by J. N. Hummel, 1818. *Autograph.* Begins "Ach, es klopft mein Herz" ("Цвѣ лн цвѣ тнкн").

Additional 32411, f. 33b.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

BEGINNING of the first of two "Russische Soldatenlieder"; for 3 voices, in score. The words and accompaniment are omitted. Anonymous. In the hand of Johann Christian Lobe.

Additional 36962, ff. 75–92.

Paper; A.D. 1827, 1828. Oblong folio. Bequeathed in 1904 by Edward Wrey Whinfield, Esq. See also below, under Operas.

"SONGS for Spring Mornings," *etc.*, with a pianoforte accompaniment, in score, harmonized or arranged by Sir Henry Rowley Bishop. Nos. 1, 2, 4 are for 4 voices; nos. 3, 5 and 6, for 3 voices. All, except the last, are dated 1828.

1. "Though the summer may have roses." f. 75.
2. "Alas! Youth's gay Spring moments pass." f. 78.
3. "Spring flowers." f. 81.
4. "My garden once display'd." f. 83.
5. "The last golden sheaf." f. 85.
6. "Oh! where do fairies hide their heads." "1827." f. 88.

Additional 32387.

Paper; ff. 16. A.D. 1845. Folio.

"LA CARITÀ"; written originally for 3 female voices with solo, by Gioachino Antonio Rossini, 1845. In the present version 3 vocal parts for male voices have been added by [Sir] M. Costa, together with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, cornets, bassoons, trombones, ophicleide, drums, and strings. In score, in the hand of the arranger.

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Additional 33570, ff. 211–216b.

Paper; first half of 19th cent. Oblong folio. See also below, under Operas (1828).

"To ARMS, to arms; and banners wave"; arranged from the "National air of the Greeks" for 4-part chorus and solos, with symphonies and accompaniments for drums, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, in score, and a separate score for trombones, apparently by Sir H. R. Bishop.

Additional 32436, ff. 91–107.

Paper; A.D. 1859. Quarto. See also under Motets (vol. i, p. 330).

"UND brauset der Sturmwind des Krieges heran"; war-song in 4 parts for male voices, with symphonies and accompaniments for trumpets, horns, bugle (Flügelhorn), trombones, euphonium, and bombardon, in score, by A. M. Storch. The words are by Moritz Arndt, to whom this setting is dedicated. *Autograph.*

SECTION V.—DUETS.

Additional 30091, ff. 1b, 3.

Vellum; 13th cent. Duodecimo. See also under Motets (vol. i, p. 253).

TWO FRENCH SONGS for 2 voices, apparently written in France, and introduced among some Latin sequences, which are in the same hand. The 2nd part (bass) is sung to Latin words.

1. "En Mai, quant rose est"; with a pes, or burden, at the end, "Flos filius ejus," during which the same melody is repeated twice. f. 1b.
2. "Ne sai ke je die, tant voi uilonnie"; with a burden beg. "Johanne," of a somewhat similar nature to that described above. f. 3.

Additional 5665, ff. 14b, 68b, 133b, 137b, 144b.

Paper; *temp.* Henry VIII. Quarto. See also under Motets (vol i, p. 260).

DUETS, by English composers, in parts. Anonymous.

1. "In euery state, in euery degre, the mene ys the beste." f. 14b.
2. "The hye desire that y haue." f. 68b.
3. "Alone, alone, mornyng alone." At the end are the initials "T. B." The music to the words "Fortune ys my fo," which occur in the first verse, has no resemblance to that of the well-known tune of that name (see W. Chappell's *Popular Music*, ed. Wooldridge, 1893, i, p. 76). f. 133b.
4. "So put yn fere." f. 137b.
5. "Votre trey dowce regaurt." f. 144b.

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Additional 31922, f. 30b.

Vellum; *temp.* Henry VIII. Small folio. See also below, under Madrigals.

"MY LOUE she morneth"; for 2 voices, in parts, by [William] Cornyshe.

Printed Book, D. 212. c, vol. ii, f. 58b.

Paper; after 1613. Small quarto. See also under Motets (vol. i, p. 280).

"FLOREM juventæ"; one part only, without accompaniment. In a German hand. Anonymous.

Additional 15117, ff. 10b, 12.

Paper; after 1614. Small folio. See also under Anthems (vol. i, p. 10).

Two dialogues; the melody with lute accompaniment, in tablature. Anonymous.

1. "Come, gentle heardman, sitt with me." [In Davison's *Poetical Rhapsody*, 1602.] f. 10b.
2. "Saye, fonde love, what seekes thowe heere." f. 12.

Additional 16889, f. 54b.

Paper; about 1615–1618. Oblong duodecimo. See also below, under Songs.

"IL N'EST point des plaisirs veritables": described as "Chanson a Deux"; apparently in canon. Anonymous.

Additional 24665, f. 63b.

Paper; about 1615–1626. See also below, under Songs.

"WILT thou daunce and singe, my loue": dialogue, without accompaniment, in score. Anonymous.

Additional 17991, ff. 10, 11, 39b, 42b, 65b.

Paper; about 1620–1621. Small oblong quarto. See also below, under Songs.

VOCAL COMPOSITIONS in 2 parts, in score, apparently intended for duets, but the lower line may possibly be an instrumental bass. Anonymous.

1. "Petit Enfant." f. 10.
2. "En fin la voicy." f. 11.
3. "Jeunes tyrans." f. 39b.
4. "Ruisseaux plains de malheurs." f. 42b.
5. "Cruel honneur." f. 65b.

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Additional 18990, *passim.*

Paper; about 1628–1634. Oblong octavo. See also below, under Songs.

SUPERIUS and (in nos. 1–4) bassus parts of the following unaccompanied compositions, apparently in the hand of, and composed by, Libertus Opstraet van der Moelen, of Utrecht.

1. "Ach! ach! . . . fiere mort." ff. 8b, 30b.
2. "De quelle ingrate recompense." ff. 10b, 32b.
3. "Amarillis d'vn traict de ses beaux yeux." ff. 10b, 32b.
4. "Si le ciel, amy de l'empire." ff. 28b, 31b.
5, 6. "Sortez, mes voix," and "A vn matin la belle." f. 33b.
7. "Enfin, mon beau soleil." f. 34b.

Additional 29481, f. 10.

Paper; about 1630. Small oblong folio. See also under Anthems (vol. i, p. 40), and Songs (1630, below).

"HOW NOW, shepard? What menes that"; with a bass, in score. Described in Percy's *Reliques of Ancient Poetry* as "'The Willow Tree': a pastoral dialogue." Anonymous.

Sloane 1021, f. 60b.

Paper; about 1640. Small quarto. See also below, under Songs.

"KEINE NACHT, kein Tag vergehet"; for 2 trebles, without accompaniment, in quasi-score. [By Heinrich Albert, from his *Arien*, pt. i, about 1640.]

Additional 31432, ff. 2b–43b *passim.*

Paper; first half of 17th cent. Folio. See also below, under Songs.

DIALOGUES for 2 voices, with a thorough-bass, in score.

1. "Why in this shad[e] of night": described as "An Elegiack on the sad losse of his . . friend, Mr. William Lawes, seruant to his Maiesty"; with 3-part chorus. "[John] Jenkins." Two copies, the first incomplete. ff. 2b, 3b.
2. "When death shall snatch us from these kidds." This and nos. 3–7 are by "Wil[liam] Lawes." *Autograph.* f. 12b.
3. "What softer sounds are these." f. 20b.
4. "Come, heauy hart." f. 26b.
5. "Tis not, Boy, thy Amorous Looke." f. 27b.
6. "Charon, O Gentle Charon." f. 34b.
7. "Come, my Daphne." f. 43b.

Additional 11608, *passim.*

Paper; A.D. 1656–1659. Small folio. See also below, under Songs.

DUETS and dialogues, the latter with a bass, in score.

1. Dialogue (Strephon and Daphne), beg. "Come, my Daphne." "William Lawes." f. 2.
2. Another (treble and bass), beg. "What if I dye." By the same. f. 7b.

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3. "Come, Cloris; hye wee to y^e^ Bower." "Henry Lawes." f. 8b.
4. Dialogue (Phyllis and Strephon), beg. "Shepherd, in faith I cannot stay." "Nicholas Laneir." f. 9b.
5. Another (Hobson and Charon), beg. "Charon, come hither." *Imperfect* at the end. "Jo. Hilton." f. 13b.
6. Another (Nymph and shepherd), beg. "Tell me, Shepherd." "Nicholas Laneir." The grace-notes at the end are by — Gibbons. f. 18b.
7. Another (Phyllis and Clorillo), beg. "I prethy, keepe my sheepe." By the same. f. 33.
8. "Arise, arise, fair sun." "Jo. Hilton." f. 34b.
9. "O my Clarissa." "Wm. Lawes." f. 58b.
10. "When first I gaz'd on Cœlia's face"; the air by "John Hilton, 1656"; the bass apparently by T. C., who appears to have transcribed the greater part of the volume in 1659, and is responsible also for the addition made in nos. 11–13. f. 70.
11. "Goe, faire Inchantresse"; the air by "Hen. Lawes," with a bass added. f. 72.
12. Dialogue (Strephon and Colin), beg. "Colin, say, why sitst thou soe?" "Nicholas Laneir." A 3-part chorus has been added. f. 73.
13. "Alas, poore Cupid"; the air by Henry Lawes, with a bass added. f. 75.

Additional 10338, ff. 30b, 31b.

Paper; after 1669. Small folio. See also under Motets (vol. i, p. 283).

DIALOGUES, with a basso continuo, in score, by George Jeffreys. *Autograph.*

1. "Why sigh you, swayne?" f. 30b. | 2. "Lovely Sheaphard." f. 31b.

Additional 29396, *passim.*

Paper; about 1678–1682. Folio. See also below, under Songs.

COMPOSITIONS for 2 voices, in score. Except where the contrary is stated, they are anonymous. Nos. 2–7 have a bass for harpsichord; the others are unaccompanied.

1. "Leuellers Songe," beg. "To the Hall." f. 11b.
2. "Collen, say why sitte't thou soe": dialogue between Strephon and "Collen," with 2-part chorus. Only the bass is given to "Collens answer." By N. Laniere. f. 21.
3. "I look'd vpon my true loues eye." f. 24b.
4. "Tell me no more of Giues of Brasse." f. 33b.
5. "Hast ye, Nymphs." By H. Lawes. f. 42b.
6. "What if I dye for loue of thee." By W. Lawes. f. 53.
7. "Coy Cœlia": dialogue. "[E.] Chilmeade." f. 68b.
8. "Stay, shutt y^e^ gate." f. 75b.
9. "Replicauan las Campaniglias in las eglesias de Leon." f. 77.
10. "The thirsty earth sucks vp y^e^ rayne." Originally written for a bass voice, with chorus, by Roger Hill [*Select Ayres and Dialogues*, 1669]. It "was giuen Mr. Houghton [? fl. 1665], by Mr. Caue [? John Cave, gentleman of the Chapel Royal in 1661] . . . I [Edward Lowe] sett an vpper part to it the 27^th^ of Janu: 1677 (?)." Lowe has written his initials at the end of the part added by him. f. 99b.

At f. 78b are the words of a dialogue, "When death shall snatch us" [set by M. Locke, in 1676].

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Additional 30382, ff. 31b–50b *passim*.

Paper; A.D. 1678–1686. Folio. See also under Motets (vol. i, p. 285).

DUETS, in score.

1. "Go, perjured man"; with instruments. "Dr Blow." f. 31b.
2. "In some kind dream." "H. P[urcell]." f. 35.
3. "Go, tell Aminta, Gentle Swain." "Pursell." f. 36.
4. "Amanti, sentite Amor." Anonymous. f. 49b.
5. "Io mi sento morir." "Rovetta." f. 50b.

Additional 33234, *passim*.

Paper; A.D. 1680–1682. Folio. See also below, under Songs.

DUETS, in score.

1. "Often I am by the women told." "Pietro Reggio." f. 39.
2. "Goe, perjurd man"; with instrumental symphonies. "Dr John Blow." f. 49.
3. "Io mi sento morir"; with a bass. "Rovetta." f. 52b.
4. "Alass, alass, how barbarous are wee"; with a bass. "Hen. Purcell." f. 82.
5. "In uain, in uain, brisk God." "Dr J. Blow." f. 127b.
6. "Why does the morn in blushes rise." "Hen. Purcell." f. 128.
7. "Whilst our flocks feed." "James Hart." f. 129.
8. "Old Chiron thus preach't." "Wise." f. 148b.
9. "Chear up, my friends"; the first 3 bars only. Anonymous. f. 168b.
10. "Tronchi si pensi[e]r"; with a bass. *Unfinished*. Anonymous. f. 174.

Harley 1501, ff. 1–5, 9, 10b, 69.

Paper; A.D. 1681. Folio. See also below, under Songs.

SIX DUETS, the first two for 2 sopranos, the others for soprano and bass, with a figured bass for harpsichord, in score, by Luigi Rossi.

1. "Vorrei scoprirti." f. 1.
2. "Tu sarai sempre . : . il mio bene." f. 3.
3. "Pene, che volete." f. 5.
4. "Spiega un uolo cosi altero." f. 9.
5. "Tu giuri che è mio." f. 10b.
6. "Dite, ô Cieli." f. 69.

Additional 19759, ff. 4–43 *passim*.

Paper; about 1681. Small folio. See also below, under Songs.

UNACCOMPANIED Duets, mostly in score.

1. "I find my Vgenia"; treble only. "Will. Turner." f. 4.
2. "Ile tell thee, my Silvia." By Dr. John Blow. f. 4.
3. "Whilst others on downy nests." "N. (?) Stagings." f. 4b.
4. "Shall all the buds"; treble part only. By Dr. John Blow. f. 22.
5. "Could man his wish obtaine." "Peasebell" (*sc.* Paisible?). f. 25.
6. "Whilst our flocks feed"; treble part only. By James Hart. f. 33b.
7. A dialogue between Phyllis and Strephon, beg. "Ah, what Can mean that Eager Joy." Anonymous. f. 35b.

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8. "In vaine, in vaine, brisk God of loue." "Dr John Blow." f. 38b.
9. "From that one Glance." Anonymous. f. 40b.
10. "Lovers, who in sillent Anguish." Anonymous. f. 41.
11. "Goe, perjur'd man"; treble only. "Dr Blow." f. 43.

Additional 22100, ff. 40b, 89b, 108, 120.

Paper; about 1682. Folio. See also under Anthems (vol. i, p. 28).

VOCAL compositions for 2 voices, in score.

1. "Go, perjur'd man"; with instrumental symphony, *etc.* "Dr Blow." f. 40b.
2. Dialogue for 2 voices, with a bass, beg. "Alass, alass, who has been here." "M. Lock." The words refer to the death of Sir Charles Lucas and Sir George Lisle in 1648, but were perhaps written on the occasion of the celebration of their funeral at Colchester in 1661. f. 89b.
3. Dialogue (Orpheus and Charon), beg. "Hast, hast, gentle Charon"; with a bass. "Purcell." f. 108.
4. "Shall all ye buds"; with a bass. "Dr Blow." f. 120.

Additional 29397, *passim*.

Paper; about 1682–1690. Narrow oblong duodecimo. See also below, under Songs.

DUETS, in score, without accompaniment.

1. "Smiling Phillis." "Turner." f. 3.
2. "Ile tell thee, my Celia." By Dr. Blow. f. 3b.
3. "Though our pockets are out." "J. Blun[devill]." f. 9b.
4. "The juice of ye grape." By the same. f. 10b.
5. "Could man his wish obtain." By Paisible. f. 12b.
6. Dialogue (Nature and Sorrow), beg. "O sorrow, sorrow! say." "Rob. Smith." f. 16b.
7. Dialogue (Thyrsis and Dorinda), beg. "When death shall part us." "Math. Locke." f. 18b.
8. Dialogue (Philomel and Charon), beg. "Charon, O gentle Charon." "W. L[awes]." f. 27.
9. "Cheer vp, my friends." "[W.] Turner." f. 33b.
10. "Happy is ye country life." "J. Hart." f. 36b.

Reversing the volume.

11. Dialogue (Orpheus and Eurydice), beg. "Eurydice, my fair." "Dr Blow." f. 96b.
12. "Why do's ye morn in blushes rise." Attributed here to "Dr Blow," but more probably by Henry Purcell. f. 89b.
13. "Ditti (*sic*), o Cieli." By L. Rossi (?). f. 88b.
14. "In vain, in vain, brisk God of wine." "Dr Blow." f. 83b.
15. "Whilst our flocks feed." "Jam. Hart." f. 62.
16. "Old Chiron." "Wise." f. 60b.

Additional 31440, ff. 53b–95b *passim*, 156b.

Paper; before 1685 (?). Folio. See also under Motets (vol. i, p. 287).

DUETS, having, with the exception of the last one, a bass for harpsichord, in score, by P. Reggio. *Autograph* (?).

1. "Ecco Siluio." f. 53b.
2. "Ch' io t' ami." f. 60b.
3. "Ferma, ferma, Caronte." f. 63b.
4. "Che fai, alma." f. 65b.

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5. "O stelle omicide." f. 75b.
6. "O come sei gentile." f. 76b.
7. "Io son pur vezzosetta." f. 78b.
8. "Tra doglie." f. 80b.
9. "O viua fiamma." f. 81b.
10. "Vorrei baciarti." f. 83b.
11. "Dice la mia bellissima Licori." f. 85b.
12. "Non vedrò mai le stelle." f. 87b.
13. "Soaue, soaue, libertate." f. 89b.
14. "Ah, che non si conuiene." f. 90b.
15. "Ecco vicine, ò bella." f. 92b.
16. "Interrote speranze." f. 94b.
17. "Perche fuggi tra salci." f. 95b.
18. "As water fluid is." f. 156b.

Additional 31439, ff. 4b, 7.

Paper; about 1691 (see f. 15). Oblong octavo. See also below, under Songs.

TWO DUETS for treble and bass, in score, by John Courtiville, with dedication to the Honourable Bennett Sherard [cr. Baron Sherard 1714, and Earl of Harborough 1719]. *Autograph.* The lower part is figured for harpsichord accompaniment.

1. "When first I saw Clorinda's charming eyes." f. 4b.
2. "Fain I would have leave to tell." f. 7.

Additional 35043, ff. 18b, 22b.

Paper; about 1695. Small folio. See also below, under Operas (1694–1697).

PASTORAL dialogues for 2 voices.

1. "When Death shall drive our Soules away"; with figured bass. "G. Finger." f. 18b.
2. "Charon, O Gentle Charon." "W^m Lawes." f. 22b.

Harley 1273, ff. 45b, 50b, 59, 73.

Paper; after 1699. Narrow oblong octavo. See also below, under Songs.

DUETS, with a figured bass for harpsichord, in score. Nos. 1–3 are sometimes attributed to Agostino Steffani.

1. "O felice l' onda." "Carlo Pietragrua" (*sc.* C. L. Pietro Grua). f. 45b.
2. "Lontan dal suo bene." By the same. f. 50b.
3. "Chi dirà che nel veleno." "Alessandro Stradella." f. 59.
4. "Caro . . . ad Altri tù mi cedi." "Bononcini, 1695." f. 73.

Harley 7549, f. 18.

Paper; 17th cent. Oblong octavo. See also below, under Songs.

MELODY of "Con bell sigilla (*sic*)," which appears as a Duet in Playford's *Select Musicall Ayres and Dialogues*, 1653. Anonymous.

Additional 36877, *passim*.

Paper; 17th cent. Octavo. See also below, under Songs.

COLLECTION of songs, with an accompaniment for Spanish guitar, apparently by Giovanni Casalotti. It includes the following for 2 voices:—

1. "Quando miro il uago uolto." f. 15.
2. "La mia Clori vezzosa." f. 39.
3. "Ay, como las esperanzas." f. 50b.
4. "Ecco la Primauera." f. 89b.

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Additional 14399, ff. 36b, 39.

Paper; second half of 17th century. Folio. See also below, under Songs.

TWO DIALOGUES, with a bass for harpsichord, in score, by Dr. John Blow.

1. "Stay, stay, gentle Eccho." f. 36b.
2. "Euridice, my Fair." [In *The Banquet of Musick*, 1688.] ff. 39–41.

Harley 1265, f. 237.

Paper; late 17th cent. Narrow oblong octavo. See also below, under Songs.

"SON disperato"; with a figured bass for harpsichord, in score, by Giovanni Francesco Tenaglia.

Harley 1863, ff. 1–25 and 99b–156b *passim*.

Paper; late 17th cent. Oblong octavo. See also below, under Songs.

DUETS, with a figured bass, in score, by Italian composers of the second half of the 17th century.

1. "Spiega un volo cosi altiero." "Luiggi Rossi." f. 1b.
2. "Oc[c]hi quai vaghi azuri." Anonymous. f. 4b.
3. "Tu sarai sempre . . . il mio bene." "Luigi Rossi." f. 8b.
4. "O Cieli, pietà." By the same. f. 11b.
5. "Soccor[r]ete mi, per pietà." "Jacamo Carissimi." f. 17b.
6. "Vorrei scopri[r]ti." "Luiggi Rossi." f. 20b.
7. "Se dardo pungente." Anonymous. f. 28b.
8. "Gite pur per l' Aria." "Carlo Ambrosio Lonati." f. 99b.
9. "Son disperato." "Gio. Franc° Tenaglia." f. 106b.
10. "Guarda ben . . . mio cor." Anonymous. f. 139b.
11. "Cieco Dio, che vuoi da me." Anonymous. f. 142b.
12. "Pieta, spietati Lumi." "Luigi [Rossi (?)]." f. 153b.

Additional 14336, ff. 10b–17b.

Paper; late 17th cent. Folio. See also under Motets (vol. i, p. 291).

ITALIAN Duets, with a bass for harpsichord, in score. Anonymous.

1. "Dormite, pensiere." f. 10b.
2. "Si tocchi tamburo." f. 12.
3. "Sempre . . . nel seno." f. 14.
4. "Vittoria . . . divina." f. 15b.
5. "Pieta, spietati lumi." Attributed above, in Harley 1863, to Luigi Rossi, f. 16b.

Additional 24293, ff. 65b–74.

Paper; late 17th cent. Folio. See also under Motets (vol. i, p. 292).

DUETS, with a bass for harpsichord, in score. Anonymous.

1. "Chi vuol haver felice e lieto il core." f. 65b.
2. "Io mi sento morir." By G. Rovetta. f. 68.
3. "Uccidetemi pur." f. 70.
4. "Non e di gentil core." f. 71b.
5. "O come sei gentile." By P. Reggio. f. 74.

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Additional 33235, ff. 46b–79 *passim*

Paper; late 17th cent. Folio. See also under Anthems (vol. i, p. 38).

DUETS, in score.

1. "Dite, o cieli." By L. Rossi (?). Printed in the *Banquet of Music*, 1688. f. 46b.
2. "Chear up, my freinds." By W. Turner. (For symphonies and accompaniments see below, Add. 33287, f. 5b). f. 53.
3. "Above the tumults of a busy state"; with a bass. "Henery Purcell." f. 54.
4. "Shall all y^e^ buds." By Dr. J. Blow. f. 55b.
5. "Go, Perjurd man"; with ritournelles, etc., for 3 strings. "Dr. Blow." f. 67b.
6. "Io mi sento morir." By G. Rovetta. f. 77.
7. "Vano è il desio." Anonymous. f. 79.

Additional 33287, ff. 2, 5b, 19b.

Paper; late 17th cent., *etc.* Large folio. See also below, under Odes.

DUETS, with symphonies and accompaniments for strings, in score.

1. "Goe, Perjur'd man." "Dr. John Blow." f. 2.
2. "Chear up, my freinds." "William Turner." f. 5b.
3. "See, where she sitts." "Henry Purcell." f. 19b.

Harley 1272, ff. 76b, 77b, 82, 104b (reversed).

Paper; 17th–18th cent. Narrow oblong octavo. See also below, under Songs.

DUETS, with a bass (figured in no. 1), for harpsichord, in score.

1. "Restate immobili, stelle nel ciel." In the hand, and probably the composition, of Bernard Martin Berenclow. f. 104b.
2. "L'Amore e lo sdegno," beg. "La ragion m' assicura." "Alessandro Stradella." At f. 76b are seven bars of introductory symphony. In the hand of Humphrey Wanley. f. 82.
3. "Senza speme di farmi contento." "Giovanni Bononcini." In the same hand. f. 77b.

Additional 14228, ff. 47–52b.

Paper; 17th–18th cent. Oblong folio. See also below, under Operas (1698).

"VN TORMENTO e la speranza"; for soprano and contralto, with a figured bass for harpsichord, in score, by F. A. P[istocchi].

Additional 14187.

Paper; ff. 45. Early 18th cent. Oblong folio.

DUETS, with a figured bass for harpsichord, in score, by Giovanni Buononcini.

1. "Chi d' Amor tra le catene." f. 1.
2. "Il nume d' Amore." f. 6.
3. "Se bella son Io." f. 10.
4. "Bellezza fedele." f. 13b.

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5. "Quanto è cara la libertà." f. 16b.
6. "Prigionier d' un bel sembiante." f. 22.
7. "Sempre piango." f. 28.
8. "Oh che lacci io sento." f. 31b.
9. "Si fugga, si sprezzi." f. 36.
10. "Chi di gloria ha bel desio." f. 40b.

Additional 17835, ff. 22b, 45b.

Paper; early 18th cent. Folio. See also under Motets (vol. i, p. 294).

DUETS, with a bass, in score.

1. "Chi dira che nel veleno." "Stradella." f. 22b.
2. "Amor senza speranza." "[Antonio] Giannettini, M[aes]tro di Capella a Modena." f. 45b.

Additional 17850, f. 36b.

Paper; early 18th cent. Large folio. See also under Hymns (vol. i, p. 184).

"LET Love and Wine in active joyes agree": song for 2 voices, in score, by W[illiam] G[orton]. *Autograph.*

Additional 29378, ff. 183, 190.

Paper; early 18th cent. Folio. See also below, under Operas.

TWO DUETS, with a bass, in score, by John Eccles.

1. "Dialogue between two Chearmen waiting at a Tavren Door," beg. "Hey hoe! . . . the clock has just strook four." f. 183.
2. "How long . . . must I the hours employ." f. 190.

Additional 31405, f. 151b.

Paper; early 18th cent. Folio. See also under Anthems (vol. i, p. 48).

"THE PASSING Bell": duet for treble and bass, with a figured bass for harpsichord, probably by John Eccles. It begins with the words, "Hear . . . ye midnight Fantomes." *Imperfect* at the end.

Additional 31453, f. 179.

Paper; early 18th cent. Small folio. See also below, under Operas.

"PHILLIS, we're not griev'd": song for 2 voices, with a figured bass, in score, by Ralph Courtiville.

Additional 31461, ff. 83b, 89–93.

Paper; early 18th cent. Quarto. See also under Anthems (vol. i, p. 50).

DUETS, with basses in score, in the hand of James Kent, unless the contrary is stated.

1. "Dite, Ò Cieli." By L. Rossi (?). f. 83b.
2. "Hail, happy Britain." Anonymous. f. 89.

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3. "O for a Muse of Fire." Anonymous. f. 90b.
4. "How sweetly does Maria's charms (*sic*) surprise"; in the hand of Daniel Purcell, and probably his composition. f. 92.

Additional 31487, ff. 170–197.

Paper; early 18th cent. Oblong folio. See also below, under Songs.

"CHI DIRÀ che nel veleno": Italian cantata for a treble and a bass, with a figured bass for harpsichord, in score, by Alessandro Stradella.

Additional 31488, ff. 88–115.

Paper; early 18th cent. Oblong folio. See also below, under Songs.

"AMICA hora che Aprile": Italian cantata for 2 trebles, with ritournelles and accompaniments for strings (?) and a figured bass for harpsichord, in score, by Alessandro Scarlatti.

Additional 31505, ff. 2–73.

Paper; early 18th cent. Oblong folio. On the covers are the arms of a French or Italian (?) bishop, the first and fourth quarters being France and England quarterly. The MS. belonged afterwards to G. L. Benson, of Salisbury (bookplate). See also below, under Trios.

DUETS, with a bass (partly figured) for harpsichord, in score. Anonymous.

1. "Si ò nò." f. 2.
2. "Rondinella che d' intorno"; in two parts. f. 6.
3. "Nò, nò, mi rapite già." f. 10.
4. "Aspre cure"; in two parts. f. 14.
5. "Lo splendor di due begl' occhi"; in five parts. f. 20.
6. "Al fin le neui algenti"; in three parts. f. 40.
7. "Son già prigion d' amore." f. 53.
8. "Quel chiarmarti crudele." f. 57.
9. "Gran bellezza." f. 61.
10. "Spesso amor dicemi"; in two parts. f. 66.

Additional 31993, f. 79 (reversed).

Paper; early 18th cent. Oblong quarto. See also below, under Operas (1712).

"OLD CHIRON thus preach'd to his pupil Achilles"; for a treble and bass, in score. [By Michael Wise.]

Additional 34291, ff. 5–22b.

Paper; early 18th cent. Oblong folio. The MS. was presented by the transcriber to the Rev. Edward Goddard. See also below, under Songs.

Two Italian cantatas for 2 voices, in score, transcribed by the Abbate F. Santini.

1. "In carcere penoso." "Agostino Tinazzoli." f. 6.
2. "Dalle tenebre orrende." "Giorgio Federico Handel." f. 13b.

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Additional 22104, ff. 85–109b.

Paper; about 1700 (?). Oblong quarto. See also below, under Songs.

"E PUR vuole il Cielo": Italian cantata for 2 voices, with a figured bass for harpsichord, in score, by Alessandro Scarlatti.

Additional 22099, ff. 29b–73 *passim*.

Paper; about 1704–1707. Folio. See also below, under Operas.

"DOUBLE SONGS," or Duets, most of them with a figured bass, in score.

1. "Were I to choose." "H. P[urcell]." f. 29b.
2. "Lost is my quiet." By the same. f. 29b.
3. "Pretty swallow." "Christopher Bassano." f. 35b.
4. "Love, thou art best." "H. P[urcell]." f. 43b.
5. "Man's life is but vain"; without a bass. "Wise." f. 47.
6. "Julia, your unjust disdain." "Purcell." f. 48b.
7. "Jam satis terris"; apparently for 2 voices, without a figured bass. "Dr. Blow." f. 57b.
8. "When Myra sings." "H. Purcell." f. 64b.
9. "Old Chiron thus preach'd"; without a bass. "Wise." Attributed to H. Purcell in a Collection of Printed Songs (press-mark, H. 1601, p. 351). f. 65b.
10. "Dulcibella, whene're I sue." "H. Purcell." f. 66b.
11. "Go, perjur'd man"; with prelude, *etc.*, for violins. "Dr. Blow." f. 71b.

Additional 14229, ff. 162–164b.

Paper; about 1709. Oblong folio. See also below, under Songs (1723–1732).

DIALOGUE between Dorinda and Fileno, beginning "Traditor disleale," with a bass (in the solo parts) for harpsichord or violoncello, in score, by Francesco Gasparini, Rome, 1709.

Additional 31455 (parts iii, iv), *passim*.

Paper; after 1713. Small folio. See also below, under Operas.

BASS and thorough-bass parts of the following Duets:—

1. "Old Chiron." "Wise." iii, f. 11b; iv, f. 25.
2. "Goe, perjur'd man." "Dr. Blow." iii, f. 12; iv, f. 26b.
3. "The passing Bell," beg. "Hear, ye midnight Phantoms." "Eccles." iii, f. 18.
4. "Dite, o cieli." By L. Rossi (?). iii, f. 27b; iv, f. 61.

Additional 14225, ff. 106–108b.

Paper; first quarter of 18th cent. Oblong folio. See also below, under Songs (1715–1724).

"VN VENTO lusinghier"; with a violin part and a bass, in score. Apparently the beginning of an Italian cantata for 2 voices. Anonymous.

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Additional 14166, f. 101.

Paper; A.D. 1731. Oblong quarto. See also under Motets (vol. i, p. 343).

"QUESTO silentio ombroso"; with a figured bass, in score, by Alessandro Scarlatti. Apparently *autograph*.

Additional 17785, *passim*.

Paper; after 1737. Small quarto. See also below, under Operas.

"AIRS à boire," *etc.*, without accompaniment, in score. They are, with the few exceptions noted below, anonymous.

1. "Ne pour[r]ai-je sortir." f. 19b.
2. "Charmant Bacchus." f. 51.
3. "Malgré sa trahison cruelle." f. 52.
4. "Mon cœur n'est plus troublé." f. 78b.
5. "O charmante bouteille." f. 82.
6. "Esprits de haine." f. 84b.
7. "Un petit air a boire." f. 87b.
8. "Que de jeunes beautés." f. 88b.
9. "Bacchus, c'est toi que je chante." f. 94.
10. "Quel tonnerre éclatant!" f. 95.
11. "La barbe ne croist pas dans l'eau." f. 102.
12. "Si je fais l'amour." "Sagiony." f. 105b.
13. "Quel plaisir de boire du vin." "[Jacques?] Aubert." f. 110.
14. "Eh, palsangué, Piarot." f. 112b.
15. "Lucas pour se gausser de nous." f. 116b.
16. "Tendre amour, qu'il est doux." "Patin." f. 134.
17. "A Bacchus je suis fidelle." f. 138b.
18. "Doux charme de la vie." f. 142.
19. "Versés (*sic*) ce champagne divin." f. 143b.
20. "Je ne reconnois plus mon aimable Lisette." f. 151b.
21. "Grégoire vantoit a Colin." f. 160.
22. "Colas disoit a Michelle." f. 167.
23. "Laquais, viste, du vin." "Morel." f. 168b.
24. "Chérissons une chaîne si belle." f. 170.
25. "Mars, laisse reposer Bellonne." f. 170b.
26. "Vous, qui pour un bonheur." f. 174.
27. "Tous les bergers, dans la saison nouvelle." f. 175b.
28. "Ton vin, Champagne adorable." f. 177.
29. "Dans le calme nouveau." "[Nicholas?] Bernier." f. 186.
30. "J'ai perdu l'apétit." f. 188b.
31. "J'aime Phil[l]is; elle m'aime." f. 203b.
32. "Un jour le grand collecteur Blaise." f. 204b.
33. "Tout renaist dans ce beau séjour." f. 211b.

Additional 31504, f. 16b.

Paper; after 1740. Folio. See also below, under Songs.

"VANNE e soffri"; with figured bass, by Nicolò Porpora.

Additional 31534; 31535, ff. 2–60.

See below, under Madrigals (after 1741).

Additional 34058.

See below, under Madrigals (after 1743).

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Additional 31537.

See below, under Madrigals (after 1747).

Additional 5322.

Paper; ff. 73. First half of 18th cent. Oblong folio. Bookplate of [Charles] John Stanley.

TWELVE Duets, with a bass for harpsichord, in score, by Handel. Nos. 1–11 are supposed to have been composed at Hanover in 1710–1712. They are included, but in a different order, in the first series published by the Händel-Gesellschaft. No. 12 is there replaced by "Langue, geme" (no. 11); it is also excluded from the second series published by the same society. The autograph of it is at Buckingham Palace, where a transcript of part of it (now Add. 31573, f. 53b) was made by Michael Rophino Lacy (below, p. 98; *cf.* vol. i, p. 386).

1. "Amor gioie mi porgi." f. 4b.
2. "Conservate, raddoppiate." f. 10.
3. "Sono liete." f. 14.
4. "Troppo cruda, troppo fiera." f. 18b.
5. "Va, speme infida." f. 25b.
6. "A mirarvi io sono intento." f. 33b.
7. "Che vai pensando." f. 40b.
8. "Caro autor." f. 47.
9. "Tacete, ohime." f. 52.
10. "Quando in calma ride il mare." f. 59.
11. "Tanti strali." f. 65.
12. "Spero indarno." f. 72b.

Additional 14226, ff. 13, 120.

Paper; first half of 18th cent. Oblong folio. See also below, under Songs.

TWO CANTATAS for a soprano and a contralto, with figured bass for harpsichord, in score. Anonymous.

1. "Alle piume, ò bella." *Imperfect at the end.* ff. 13–15.
2. "Care pupille, addio." ff. 120–123b.

Additional 29963, ff. 51–59b.

Paper; first half of the 18th cent. Oblong folio. See also below, under Operas (1712).

"IN QUELLE Luci care": Italian cantata for a soprano and a bass, with a bass for violoncello or harpsichord, in score, by [M. A.] Buononcini, "The Brother of him that was in England."

Additional 31491, *passim*.

Paper; first half of 18th cent. Oblong folio. The MS. also contains sacred Duets (vol. i, p. 174), and others from an Oratorio (p. 368), and from Operas (described below).

COLLECTION of Duets, *etc.*, with basses, in many cases figured for harpsichord, in score.

1. "Ben talora in Ciel." Anonymous. f. 2.
2. "Mira, Dori." "Carlo Pietragrua" (*sc.* C. L. P. Grua). f. 10.

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3. "Lontan dal suo Bene." By the same. Sometimes attributed to Steffani. f. 18.
4. "Chi solcar brama nel mare." By the same. f. 26.
5. "Quanto care al cor." This and the four following Duets are by "Abbate Steffani." f. 30.
6. "Occhi, perche piangete." f. 32.
7. "Speranze del mio core." f. 38.
8. "E l' amor un arciere." f. 39.
9. "Se più d' una amo." f. 40.
10. "Col pensiero ui bacio." "Benedetto Marcello." f. 46.
11. "Piangi, ò core." "Bernardo Sabadini." f. 52.
12. "Lontano dal mio bene." Anonymous. f. 58.
13. "Prigioniero, io chiudo in petto." Anonymous. f. 66.
14. "A penare, o mio core." Beginning only. In the same hand as the preceding number. f. 72b.
15. "Io mi parto, ò cara." "Abbatte Steffani." f. 73.
16. "Lidio mio." By the same. f. 77.
17. "Sapessi almen." This and the two following Duets are described as Cantatas. "Fran[co] Gasparini." f. 82.
18. "E pur uuole il Cielo." "Aless. Scarlati." Sometimes attributed to F. Durante. f. 92.
19. "E quando mai." Anonymous. f. 102.
20. "La povera mia." "Stradella." f. 110.
21. "Ahi, che in sentirlo." By the same. f. 115.
22. "Non ti doler": canzonetta. "Gio. Ant[o] Costa." f. 119.
23. "Chi d' Amor tra le catene." By G. B. Buononcini. f. 147.

Additional 31594, f. 22b.

Paper; first half of 18th cent. Oblong folio. See also below, under Operas.

DUETTINO, beginning "Gia risplende nel mio seno la speranza"; with a bass for harpsichord, in score. Anonymous. It follows an aria by [?G. B.] Buononcini, and may possibly form the middle movement of a short Italian cantata by him.

Additional 14223, ff. 87, 88, 91.

Paper; middle of 18th cent. Oblong folio. See also below, under Operas.

THREE DUETS for soprano voices, in score, without accompaniment.

1. "Vn girar di dolci pupille." "Francesco Lecce." *Autograph* (?). f. 87.
2. "Sospiri, volate sul cor del mio ben." Anonymous. f. 88.
3. "Che pena barbara." Anonymous. f. 91.

Additional 30840; 30841.

Paper; ff. 107, 99. A.D. 1757. Oblong octavo. Belonged to —— Moreau and afterwards to John Lodge Ellerton (bookplate).

"RECUEIL de Duo[s]. . . . En May, 1757." Without accompaniment. In two volumes, of which the first contains the upper part and the second the lower. Anonymous. There are several gaps in the lower part, single leaves being lost after ff. 22, 46, 51 and 63; and two leaves after ff. 59, 99.

1. "Chantons l'amour." i, ii, f. 8.
2. "Le langage des Soupirs. i, ii, f. 9.
3. "Pour mettre le Repos." i, ii, f. 9.
4. "Chasse l'Ennuy." i, ii, f. 10.

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5. "Cherissons vne chaine si belle." i, ii, f. 10b.
6. "Vuidons les pots et la Bouteille." i, ii, f. 11.
7. "Quel plaisir de boire." i, ii, f. 11b.
8. "Mon Cœur, dans vos liens." i, ii, f. 12b.
9. "J'esperois voir finir le malheur." i, ii, f. 13.
10. "La Sommeliere." i, ii, f. 14.
11. "Mon cœur n'est plus troublé." i, ii, f. 15.
12. "Etre a table." i, ii, f. 15b.
13. "L'amour m'anime." i, ii, f. 16.
14. "Aupres d'vne jeune Merveille." i, ii, f. 16b.
15. "Si je te plais." i, ii, f. 17b.
16. "Je veux toujours boire." i, ii, f. 18b.
17. "Dep[u]is que la grosse Isabeau." i, ii, f. 19.
18. "Vous terminez." i, ii, f. 19b.
19. "Aimez moy comme je vous aime." i, ii, f. 20.
20. "Bac[c]hus par tes Bienfaits." i, ii, f. 20b.
21. "Ah, che je suis charmé." i, ii, f. 21.
22. "Si tu voulois." i, ii, f. 21b.
23. "Chantons tour a tour." i, ii, f. 22.
24. "Vive Lucas." i, ii, f. 22b.
25. "Bac[c]hus a comblé uos Desirs." i, f. 23.
26. "Quel triomphe nouveau." i, f. 23b; ii, f. 23 (*imperfect* at the beginning).
27. "Ah morgué, Piarot." i, f. 25; ii, f. 24.
28. "Nocte dieque Bibamus." i, f. 25b; ii, f. 24b.
29. "Mon cher Tircis." The lower voice sings, "Viens, mon Iris." i, f. 26; ii, f. 25.
30. "Paroissez, jus charmant." i, f. 26b; ii, f. 25b.
31. "Quand on prend trop d'amour." i, f. 27b; ii, f. 26b.
32. "Charmant amour." i, f. 28; ii, f. 27.
33. "Aimons nous." i, f. 28b; ii, f. 27b.
34. "Quel caprice." i, f. 29; ii, f. 28.
35. "Morgué, l'amour." i, f. 30; ii, f. 29.
36. "Bac[c]hus, je cheris." i, f. 31; ii, f. 30.
37. "Scavez vous que cette liqueur." i, f. 32; ii, f. 31.
38. "M'aimes tu, Mon Berger." i, f. 32b; ii, f. 31b.
39. "Je ne scais ce que je dois." The lower voice sings, "Le dieu de l'amoureux mystere." i, f. 33b; ii, f. 32b.
40. "Quel triomphe, quelle victoire." i, f. 34; ii, f. 33.
41. "Partez, guerriers." i, f. 34b; ii, f. 33b.
42. "Blaise, Nouvel Epoux." i, f. 35b; ii, f. 34b.
43. "Coulez, liqueur." i, f. 36; ii, f. 35.
44. "Le Rossignol, qui par son doux Ramage." i, f. 37; ii, f. 36.
45. "La Sombre tristesse." i, f. 37b; ii, f. 36b.
46. "Ecoutons . . . la fleurette." i, f. 38; ii, f. 37.
47. "Buvons, aimons." i, f. 39; ii, f. 38.
48. "Allerte, allerte." i, f. 39b; ii, f. 38b.
49. "Morgué, disait Lucas." i, f. 40; ii, f. 39.
50. "D'un rouge bord." i, f. 41b; ii, f. 40b.
51. "Regne, amour, sur nos ames." i, f. 41b; ii, f. 40b.
52. "La plus aimable." i, f. 42b; ii, f. 41b.
53. "Pour qui Colin me prend il." i, f. 43; ii, f. 42.
54. "Le dieu du vin." i, f. 44; ii, f. 43.
55. "Au milieu de leur gloire." i, f. 45; ii, f. 44.
56. "Pour la fête." i, f. 45b; ii, f. 44b.
57. "Puissant Bac[c]hus." i, f. 46; ii, f. 45.
58. "Lucas, pour se gausser." i, f. 47; ii, f. 46.
59. "Non! je ne scais qu'aimer." i, f. 47b; ii, f. 46b (*imperfect* at the end).
60. "L'amour est une amusette." i, f. 48b.
61. "Morgué, Colin." i, f. 49; ii, f. 47.
62. "Dieu du jour." i, f. 49b; ii, f. 47b.
63. "Amy, prends vite vn verre." i, f. 50b; ii, f. 48b.
64. "Lucas au Cabaret." i, f. 51; ii, f. 49.
65. "Ah, quel abus D'aimer sans boire." i, f. 52; ii, f. 50.

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66. "Vn jour le grand Collecteur Blaise." i, f. 53; ii, f. 51.
67. "L'amour pour Blesser." i, f. 54.
68. "Mars, Ennemi Du Repos." i, f. 55; ii, f. 52.
69. "Les doux plaisirs." i, f. 55b; ii, f. 52b.
70. "Sejour des flots." i, f. 56; ii, f. 53.
71. "De la deesse de Cythere." i, f. 56b; ii, f. 53b.
72. "Scais tu bien, mon cher Camarade." i, f. 57; ii, f. 54.
73. "Colin, mangeant Des artichaux." i, f. 57b; ii, f. 54b.
74. "L'amour m'enflamme." i, f. 58; ii, f. 55.
75. "Victoire, amis." i, f. 58b; ii, f. 55b.
76. "Salamalee." i, f. 59b; ii, f. 56b.
77. "Pour me rendre sensible." i, f. 60; ii, f. 57.
78. "La nuit, couché pres de Margot." i, f. 61b; ii, f. 58b.
79. "L'univers te doit des autels." i, f. 62; ii, f. 59.
80. "Nocte dieque Bibamus." Different from no. 28. i, f. 63.
81. "L'amour et Bac[c]hus." i, f. 63b.
82. "J'ai fait gloire." i, f. 64b; ii, f. 60 (*imperfect* at the beginning).
83. "Tonnez, fiers Ennemis." i, f. 66; ii, f. 61.
84. "Amour, Amour, apres tant de bienfaits." i, f. 67; ii, f. 62.
85. "Vn cœur qui soupire." The second voice sings "Tu finirois." i, f. 67b; ii, f. 62b.
86. "Quand tous deux." i, f. 68; ii, f. 63.
87. "Regne, amour, dans nos ames." i, f. 69.
88. "Mon p'tit Catin." i, f. 69b; ii, f. 64 (*imperfect* at the beginning).
89. "Evitons le Compere Blaise." i, f. 70; ii, f. 64.
90. "Ah, que la paresseuse." i, f. 71; ii, f. 65.
91. "Doux Charmes de la Vie." i, f. 71b; ii, f. 65b.
92. "Enfin, ma Constance." i, f. 72; ii, f. 66.
93. "Aux armes . . . . chers amis." i, f. 72b; ii, f. 66b.
94. "En vain, pour oublier." i, f. 73; ii, f. 67.
95. "Dans l'horreur de la nuit." i, f. 74; ii, f. 68.
96. "Pour terminer mes jours." i, f. 74b; ii, f. 68b.
97. "Pour remporter sur Bac[c]hus la Victoire." i, f. 75; ii, f. 69.
98. "Versez ce champagne Divin." i, f. 75; ii, f. 69.
99. "Amour, fais Eclater." i, f. 76; ii, f. 70.
100. "Bac[c]hus, c'est toy." i, f. 76b; ii, f. 70b.
101. "Quelle couleur est plus vermeille." i, f. 77; ii, f. 71.
102. "Mars, laisse reposer." i, f. 77b; ii, f. 71b.
103. "Jardins, que la nature et l'art ont Embellis." i, f. 78; ii, f. 72.
104. "Jeune Iris, mon amour." i, f. 78b; ii, f. 72b.
105. "Bac[c]hus, a moy." i, 78b; ii, f. 72b.
106. "Venez, dieu des plaisirs." i, f. 79b; ii, f. 73b.
107. "L'amour a de quoy charmer." f, f. 80; ii, f. 74.
108. "Amants trop Empressés." i, f. 80b; ii, f. 74b.
109. "Venus, Reine des cœurs." i, f. 81; ii, f. 75.
110. "Consolons nous au Cabaret." i, f. 82; ii, f. 76.
111. "Que nous vuiderons de Bouteilles." i, f. 82b; ii, f. 76b.
112. "Dieu du Vin . . . C'est a toy." i, f. 83; ii, f. 77.
113. "Morgué, Piarot." i, f. 83b; ii, f. 77b.
114. "Eh, Palsangué, Piarot." i, f. 84; ii, f. 78.
115. "Charmant Bac[c]hus, pere de l'allegresse." i, f. 84b; ii, f. 78b.
116. "Ah, que je suis Malheureuse." i, f. 85; ii, f. 79.
117. "Adorable dieu de la treille." i, f. 86; ii, f. 80.
118. "Tendres Cœurs." i, f. 86b; ii, f. 80b.
119. "Au chant du Rossignol." i, f. 87; ii, f. 81.
120. "Jai passé la saison de plaire." i, f. 88; ii, f. 82.
121. "Ton Vin, champagne." i, f. 88b; ii, f. 82b.
122. "Quel orage imprevû." i, f. 89; ii, f. 83.

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123. "Les jeux et les plaisirs." i, f. 89b; ii, f. 83b.
124. "Reveillez vous . . . Mechants buveurs." i, f. 90b; ii, f. 84b.
125. "Amour, si tu veux." i, f. 91; ii, f. 85.
126. "Christine et Nicolas." i, f. 91b; ii, f. 85b.
127. "Charmant Bac[c]hus, pour toy." i, f. 92; ii, f. 86.
128. "Vne femme est un Embarras." i, f. 92b; ii, f. 86b.
129. "Dans le jour faire l'amour." i, f. 93; ii, f. 87.
130. "Volez . . . tendres amours." i, f. 93b; ii, f. 87b.
131. "Vive Bac[c]hus, vive Gregoire." i, f. 94; ii, f. 88.
132. "Les Roys d'Egypte." i, f. 94b; ii, f. 88b.
133. "Dangereuses Beautés." i, f. 94b; ii, f. 88b.
134. "Sure de ta foy." i, f. 95b; ii, f. 89b.
135. "Dieu du Vin, je suis outragé." i, f. 96; ii, f. 90.
136. "Le Savetier de notre coin." i, f. 96b; ii, f. 90b.
137. "Foin de la Paix." i, f. 97; ii, f. 91.
138. "Si je meurs a force de Boire." i, f. 97b; ii, f. 91b.
139. "Bac[c]hus a comblé Nos souhaits." i, f. 98; ii, f. 92.
140. "Prenons tous le pannier." i, f. 98b; ii, f. 92b.
141. "Partageons la Vie." i, f. 99; ii, f. 93.
142. "Hanneton, vole." i, f. 99b; ii, f. 93b.
143. "Lorqu' amour et Bac[c]hus vivvoient (*sic*)." i, f. 100; ii, f. 94.
144. "Triomphez de l'amour." i, f. 101; ii, f. 95.
145. "Dans les plaisirs, loin de l'orage." i, f. 101b; ii, f. 95b.
146. "Le Cabaret a de quoy plaire." i, f. 102; ii, f. 96.
147. "Iris, puisque tu veux." i, f. 102b; ii, f. 96b.
148. "Oui, le dieu de Paphos." i, f. 103; ii, f. 97.
149. "Sensible a mes tendres soupirs." i, f. 104; ii, f. 98.
150. "Frere Thibault." i, f. 105; ii, f. 99.
151. "Est il endormi." i, f. 106.

Additional 5054, ff. 97b, 99–101.

Paper; before 1760. Quarto. See also under Anthems (vol. i, p. 68).

DUETS, in score.

1. "Non si vedra giam[m]ai stancane" (*sc.* stancare). "Giovan. Gero." f. 97b.
2. "Vous perdez temps." Anonymous. f. 99.
3. "Contentez vous, amy, de la pensée." Anonymous. f. 100.
4. "Mon cœur se recommand' a vous." "Gerardus Turnhout." f. 100b.

Additional 5055.

Paper; ff. 174. Before 1760, *etc.* Quarto. Bookplate of James Mathias.

DUETS, with a bass, occasionally figured, for harpsichord, in score. They are, with a few possible exceptions indicated below, by Abbate Agostino Steffani. The last twelve are in the hand of John Immyns; the others in that of Henry Needler (d. 1760).

1. "Mi Voglio far intendere." f. 3.
2. "E perche non m' uccidate" (*sc.* uccidete). f. 7.
3. "E cosi mi compatite." f. 10b.
4. "Su, ferisci." f. 15.
5. "Ribellativi" (*sic*). f. 18b.
6. "Pria chio faccia." f. 21b.
7. "Saldi marmi." f. 25b.
8. "Rauvedite (*sic*) mio core." f. 33.
9. "Vorrei dire." f. 38.
10. "Tengo per infallibile." f. 44.
11. "Quanto care al cor." f. 50.

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12. "Questo fior." f. 55.
13. "Gelosia, che vuoi." f. 59b.
14. "Cangia ... pensier." f. 64b.
15. "Ho scherzato." f. 68.
16. "Ah, che l' ho sempre detto." f. 73.
17. "Non vene state." f. 79.
18. "Sia maledetto amor." f. 85b.
19. "Gelosia, che vuoi." Different from no. 13. f. 91b.
20. "Che volete, o crude pene." f. 97b.
21. "Inquieto mio cor." f. 101b.
22. "Non so chi mi piago." f. 106.
23. "Quando mai ... verra." f. 111.
24. "Nel tempo ch' amai." f. 116.
25. "Soavissime catene." f. 118.
26. "Senza affanni." f. 118b.
27. "Lungi dal Idol mio." f. 121.
28. "Dir che giovi." f. 125b.
29. "Occhi, perche piangete." f. 129b.
30. "Rio destin." f. 134.
31. "Placidissime catene." Attributed in Add. 31493 (below, p. 80) to P. Torri. f. 136b.
32. "O felice l' onda." Attributed in Add. 31441 (below, p. 80) to C. L. P. Grua. f. 142.
33. "M' ai (*sc.* hai) da piangere." f. 148.
34. "Chi dirà che nel veleno." Attributed in Add. 17835 (above, p. 61) to A. Stradella. f. 151.
35. "Gran tormento." f. 161b.
36. "Aure, voi che volate." f. 164.
37. "Io mi rido." Attributed in Add. 31493 to C. L. P. Grua. f. 169.
38. "Vuol il ciel." f. 172.

Additional 5056.

Paper; ff. 109. Before 1760. Quarto. Bookplate of James Mathias.

DUETS, with basses for harpsichord, in score, in the hand of Henry Needler (d. 1760). Unless the contrary is stated, they are by Agostino Steffani.

1. "Son lontano da chi adoro." f. 2.
2, 3. "E un inferno." Two settings. ff. 3b, 4.
4. "Troppo cruda." f. 5.
5. "Occhi, perche piangete." f. 8.
6. "Rio destin." f. 11b.
7. "Quando un Eroe." f. 12b.
8. "O care ... catene." f. 17.
9. "Quando di stringo." f. 18b.
10. "Combat[t]on . . . quest' alma." f. 20b.
11. "Dolce labro." ff. 21b, 97.
12. "In amarti." f. 24.
13. "Vo dicendo al mio pensiero." f. 25b.
14. "Voi vene pentirete." f. 30.
15. "Liberta, liberta." f. 34b.
16. "Turbini tempestosi." f. 36.
17. "Porto ne lumi un Mare." f. 40.
18. "Chi non sa che cosa e duolo." f. 42b.
19. "No, non voglio se devo amore." f. 44.
20. "Tien mi il cor la gelosia." f. 46b.
21. "O mia vita." f. 48.
22. "Gia tu parti." f. 49.
23. "No, mai nol diro." f. 50.
24. "Son erede di tormenti." f. 51.
25. "Non voglio." f. 54.
26. "Piagg[i]e fiorite." This and nos. 27–32 are by "Pietro Torri." f. 56b.
27. "Per te, mio bene." f. 61b.
28. "Dall' arco d' un bel ciglio." f. 64b.
29. "Odi, o Lilla." f. 66b.
30. "Da me lungi." f. 71b.
31. "Valli secrete." f. 77b.
32. "Vivo in pene." f. 79b.
33. "Troppo grave." "Stradella." f. 81.
34. "M' incateno cupido." "Pistocchi." f. 83b.
35. "Che sara di te." "Feroci." f. 85.
36. "D' improviso riede." By the same. f. 86b.
37. "E destino." "Bernardo Pasquini." f. 88.
38. "Io mi parto, o cara." f. 90.
39. "Dolce e per voi sotrire (*sc.* soffrire)." f. 94.
40. "Conduceti (*sic*) mi verso il Porto." f. 99.
41. "Sol negl' occhi." f. 101.
42. "Hò (*sc.* No) che lungi de quel Volto." "Ant° Lotti." f. 105.

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Additional 31678, ff. 48b, 55b, 139b.

Paper; A.D. 1760, *etc.* Small quarto. See also below, under Songs.

TWO DUETS, in score, without accompaniment. Anonymous.

1. "Il faut, quand on aime une fois." ff. 48b, 55b.
2. "Vne égale tendresse." f. 139b.

Additional 29291, f. 50b.

Paper; about 1762. Small folio. See also under sacred Canons (vol. i, p. 123).

"OF ALL JOYS we are possess'd": 2-part song, without accompaniment, in score, by [James] Corfe. Published about 1735.

Additional 29386, f. 12.

Paper; about 1762. Quarto. See also below, under Catches.

"BE STILL, O ye Winds": dialogue, with figured bass for harpsichord, in score. [By Dr. Arne?] 1751.

Additional 14135, ff. 1–125 *passim*.

Paper; about 1763, *etc.* Oblong folio. See also below, under Operas (1768).

ITALIAN duets, in score.

1–12. "DUETTI Da Camera, consagrati All' Altezza Reale Elettorale di Maria Antonia di Baviera, Principessa Elettorale Di Sassonia, Da Fr. Giambattista Martini de' Minori, Conventuale Accademico nell' Istituto delle Scienze, e Filarmonico." Published in 1763. They are accompanied by a bass for harpsichord, in score. The initial words are given in the Index to this Catalogue. ff. 1–62b.

13. "Tu si gruosso (*sc.* grosso?)"; with accompaniments for instruments (strings only?). "Gio. Battista Pergolesi." ff. 105–108b.

14. "Per te ho io nel core"; with similar accompaniments. By the same. ff. 115–125.

Additional 31675.

Paper; ff. 53. About 1763. Oblong folio.

"DUETTI XII. A due Voci e Cembalo, Del P[adre] Fra Luigi [or rather Giovanni Battista] Martini." Published in 1763. *Cf.* Add. 14135 above, which contains another copy of the work. The initial words are given in the Index.

Additional 31758, ff. 14b–22, 24b.

Paper; about 1763. Oblong folio. See also below, under Operas.

"DUETTI," some of them with a bass for harpsichord, in score. Probably by Mattia Vento, who wrote the compositions on ff. 27, 28, which are in the same hand.

1. "O bella Nice." f. 15.
2. "D' un bel riuo." f. 15b.
3. "Pensa a serba[r]mi." f. 16b.
4. "Caro, son la tua Clori." f. 17b.

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5. "Se amor per me non senti." f. 18b.
6. "Se pietà da uoi non trouo." f. 19b.
7. "A Fillide." f. 20b.
8. "Ecco, quel fiero istante." f. 22.
9. "Io non conosco amore." f. 24b.

Additional 29964, f. 17.

Paper; about 1775. Oblong folio. See also below, under Operas (late 18th cent.).

"NON DAN pace ai miei pensieri," known in England to the words "Sweet is the breath of morn"; for 2 treble voices, with symphonies and accompaniments for flutes and strings, in score, by Nicolò Jommelli.

Stowe 1083, ff. 117–118.

Paper; A.D. 1776 (?). Oblong folio.

"PIU ch' a te penso"; with a bass for harpsichord, in score. Described as "Duettino del Signor —," to which the name "Ottaña" has been added by another hand, together with the note, "written by Jean Jacques Rousseau de Genêve, Paris, 4 Septr 1776, and sent by Mr. Twiss to Miss Ancell." At the end in Rousseau's hand is written "E. 34. J. J. R."

Additional 31753, ff. 2–37b.

Paper; A.D. 1781, *etc.* Oblong folio. The MS. also contains a fragment of a Service (vol. i, p. 410), and Songs (1783) described below.

TWO ITALIAN cantatas for 2 solo voices, in score, by Charles Wesley. *Autograph.*

1. "The western sky was purpled o'er"; with flute (solo), horns, oboes, strings, and figured bass for pianoforte or harpsichord. Dated 1781. f. 2.
2. "Shepherd, wouldst thou here obtain Pleasure"; with pianoforte accompaniment. f. 28.

Additional 11585, f. 13b.

Paper; before 1782. Oblong quarto. See also under Motets (vol. i, p. 314).

"EGLI è pur troppo vero": duet with bass, apparently by Tarquinio Merula.

Additional 11587, f. 17b.

Paper; before 1782. Oblong quarto. See also under Anthems (vol. i, p. 72).

"O TU qui dans . . . oracula": two-part song by Sir John Harington, commonly known as the "Black Sauntus." For an account of it, see Oliphant's *Catalogue of Manuscript Music*, 1842, p. 89.

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Additional 31222, f. 48.

Paper; about 1782. Oblong quarto. See also under Motets (vol. i, p. 312).

"SWEET constellations"; for 2 voices, with a bass for harpsichord, in score, by Samuel Wesley. *Autograph.*

Additional 11588, f. 71b.

Paper; about 1783. Quarto. See also below, under Madrigals.

"L' AMORE e lo sdegno," beginning "La ragion m' assicura"; with a bass, preceded by a few bars of symphony for four instruments, in score, by Alessandro Stradella.

Additional 35025, ff. 26b, 28b.

Paper; A.D. 1783, *etc.* Oblong folio. See also under Pianoforte Solos (1783), in vol. iii.

TWO DUETS, with a bass, in score.

1. "Anima mia, dolce Nerina." Anonymous. f. 26b.
2. "Sperate miseri . . . cavete felices." "S. Wesley . . . 1783." *Autograph.* f. 28b.

Additional 31492.

Paper; ff. 115. A.D. 1786. Oblong folio. Bookplate of Dr. Thomas Bever.

ITALIAN Duets, with a bass, occasionally figured, for harpsichord, in score, from a collection in the possession of Peter Stapel, President of the Academy of Ancient Music. Copied in 1786 by Edmund Olive, organist of Bangor Cathedral.

1. "D' improviso riede il riso." "Feroci." f. 3.
2. "Che sara di te." By the same. f. 5b.
3. "M' incateno Cupido." "Pistocchi." f. 8.
4. "E destino." "Bernardo Pasquini." f. 11b.
5. "Hò [*sc.* No] che lungi." "Antº Lotti." f. 15b.
6. "Troppo grave." "Stradella." f. 22b.
7. "Da me lungi." "Petro Torri." f. 28.
8. "Lontan dal suo bene." By C. L. P. Grua or Steffani. f. 43.
9. "Perche dunque, ò mio tesoro." By Steffani (?). f. 51b.
10. "Fortunato che prova." By the same. f. 58.
11. "Cessate di piagarmi." Both the music and words of this and the five following numbers are by "Benº Marcello." f. 62.
12. "Se morto mi brami." f. 66b.
13. "Che volete di piu care." f. 71.
14. "In quel sol che trabocca." f. 77b.
15. "Ahi quanto e fiero." f. 85.
16. "Come Augel." f. 93.
17. "Vaghe Luci." By Steffani (?). f. 100b.
18. "Valli secrete." "Petro Torri." f. 104.
19. "Cangia pensier." By Steffani. f. 109b.
20. "Senza affanni." By the same (?). f. 112b.

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Additional 34126, ff. 34b, 55b, 75.

Paper; about 1789. Oblong octavo. See also below, under Songs.

THREE DUETS, or 2-part songs, in score.

1. "How sweet in the Woodlands." "Harington, of Bath." f. 34b.
2. "Music, how powerful is thy charm." Anonymous. f. 55b.
3. "Rodney for ever," beg. "Again, Britannia, smile." Anonymous. f. 75.

Additional 31814, ff. 43b–54b.

Paper; after 1789 (?). Oblong folio. See also under Catches (above, p. 34).

DUETS, translated from the Italian, with a figured bass for harpsichord, in score, by [William] Savage. In the hand of R. J. S. Stevens.

1. "The night approaches." f. 43b.
2. "Soon as I close my eyes. f. 45b.
3. "Why pant'st thou." f. 47.
4. "For you, fair nymph, let others sigh." f. 49b.
5. "Think, my Phillis." f. 53.
6. "Once again, my Cloris." f. 54b.

Additional 35003, f. 35.

Paper; A.D. 1792. Oblong folio. See also under Motets (vol. i, p. 349).

"CHANSON d'Henri quatre," beginning "La belle Gabrielle"; with figured bass, by Samuel Wesley, 1792. *Autograph.*

Additional 31639, ff. 45–49b.

Paper; about 1796. Oblong octavo. See also below, under Operas.

"SEI DUETTI di Bonifazio Asioli, composti per uso della Damigella Cornewall"; with accompaniment for harp or harpsichord, in score. *Autograph* (?). Nos. 3–5 were published in 1796.

1. "Se tu mi sprezzi, Nice." f. 45.
2. "In amor, chi mai fin' ora." f. 45b.
3. "S' io t' amo, oh Dio." f. 46b.
4. "Perchè, vezzosi rai." f. 47.
5. "Sempre sarò costante." f. 48.
6. "Sei Tradito." f. 48b.

Additional 32173, f. 3.

Paper; A.D. 1796. Oblong folio. See also under sacred Cantatas (vol. i, p. 130).

DUET (Nisa and Tirsi), beginning "Guarda qui che lo vedrai"; with pianoforte accompaniment, in score, by "Giuseppe" Haydn, 1796. *Autograph.*

Additional 31669, *passim.*

Paper; A.D. 1797. Quarto. See also below, under Operas.

DUETS, with a figured bass for harpsichord, in score, in the hand of R. J. S. Stevens. With the exception of no. 6, they are by William

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Jackson, of Exeter, no. 1 being taken from the 1st set of *Twelve Canzonets*, published about 1770, and nos. 2–5 and 7 from the 2nd set, about 1775.

1. "Do not unbind two gentle Hearts." f. 4.
2. "Ye nymphs and shepherds of the Dale." f. 5b.
3. "Let Fortune's angry Tempest blow." f. 7b.
4. "Love in thy Eyes." f. 9b.
5. "If I Love." f. 11b.
6. "Shall the Hero Laurels gain." "Dr. Arne." f. 21b.
7. "O Delia, shall some happier swain." f. 39.
8. "Lone Minstrel." f. 40b.

Additional 31412, ff. 2, 73b.

Paper; about 1798. Oblong quarto. See also under Oratorios (vol. i, p. 373).

TWO DUETS, the first with a figured bass, in score.

1. "Questo silentio ombroso." "Alessandro Scarlatti." f. 2.
2. "Chi dira che nel veleno": canzonet. "Alessandro Stradella." In the hand of Dr. Crotch. f. 73b.

Additional 31813, ff. 3b, 155.

Paper; about 1798, *etc.* Oblong folio. See also below, under Operas.

TWO COMPOSITIONS for 2 voices, in score.

1. "Turn, Amarillis, to thy swain." "Thomas Brewer." See Playford's *Select Musicall Ayres*, 1659. In the hand of R. J. S. Stevens. f. 3b.
2. "The feelings of a Lovesick heart"; with a bass for pianoforte. "[Willoughby Bertie, 4th] Earl of Abingdon." f. 155.

Additional 31704, ff. 1–23b.

Paper; A.D. 1799. Oblong folio. See also below, under Operas (late 18th cent.).

"ARIANNA Piangente," beginning "In solitario scoglio," for 2 treble voices, with accompaniment for clarinets, oboes, horns, and bassoons, in score. By Guglielmi. This appears to be the composition described on the coloured title-page as "Marcia di Lutto del Reggimento Real'. Palermo. Per uso di Miledi Amilton" (*sc.* Emma, wife of Sir William Hamilton), who added the date "Palermo, March 29th, 1799," with the initials "E. H."

Additional 33237, f. 200.

Paper; about 1799 (see f. 122). Oblong folio. See also below, under Operas (1791).

"SONG," for two voices with violins, in score, by Henry Purcell. Transcribed by J. W. Dodd. The words, beg. "See, where she sits," are from Abraham Cowley's "Mistress (Weeping)."

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Printed Book, A. 909, p. 122.

Paper; 18th cent. Oblong octavo. See also under sacred Songs (vol. i, p. 440).

DUET "On the Death of Miss R——," beginning "And is the lovely shadow fled"; with a bass for harpsichord or pianoforte, in score. *Anonymous.*

Egerton 2486.

See below, under Madrigals (18th cent.).

Egerton 2487, ff. 1–21b.

Paper; 18th cent. Oblong quarto. The MS. also contains a Song, described below (1724).

"IL TIMOTEO Ouvero Gli Effetti della Musica: Cantata a Due Voci di . . . Benedetto Marcello"; with a bass for harpsichord, in score. It is an Italian version of Dryden's "Alexander's Feast," and begins "Celebrauasi il giorno."

Additional 5329–5332.

Paper; ff. 88, 116, 108, 89. 18th cent. Oblong folio.

DUETS, with a bass for harpsichord, in score, by Steffani. Apparently transcribed for [Charles] John Stanley (bookplate).

5329. Vol. I. Duets for soprano and bass, except nos. 1 and 4, which are for contralto and bass.

1. "Sia maledetto Amor." f. 4.
2. "Gelosia, che vuoi." f. 12.
3. "Tengo per infallibile." f. 20.
4. "Aure, voi che volate." f. 27b.
5. "Non voglio." f. 33b.
6. "Siete il più bizzarro umore." f. 37b.
7. "Dir che giovi." f. 39b.
8. "In amor chi vuol godere." f. 42b.
9. "Non telo dissi." f. 45b.
10. "Luci belle, non tanta fretta." f. 47b.
11. "La fortuna su la ruota." f. 49b.
12. "Labri belli." f. 52b.
13. "E' spento l' ardore." f. 55b.
14. "Nel tempo ch' amai." f. 57.
15. "Fulminato, saettate." f. 58.
16. "Più non amo." f. 61b.
17. "Quel bel foco." f. 62b.
18. "Luci belle, doue siete." f. 65.
19. "La ragion mi porge." f. 68b.
20. "Cupido vuol pace." f. 72
21. "Quest' è l' ultima." f. 74.
22. "Mia speranza illanguidita." f. 76.
23. "Oh che voi direste." f. 78.
24. "Lilla mia." f. 80b.
25. "M' ingannasti." f. 82.
26. "Torna a dar vita al core." f. 84.

5330. Vol. II. Duets for soprano and contralto. At the beginning (ff. 3–7b) are printed "Memoirs of the Life of Sig. Agostino Steffani."

1. "Inquieto mio cor." f. 9b.
2. "Non sò chi mi piagò." f. 14b.
3. "Senza affanni." f. 20b.
4. "Son lontano da chi adoro." f. 22b.
5. "Quando ti stringo." f. 24b.
6. "Dolce labro." f. 27.
7. "In amarti, o bella Clori." f. 31.
8. "Libertà, libertà." f. 33b.
9. "Turbini tempestosi." f. 36b.
10. "Chi non sa che cosa è duolo." f. 42.
11. "Già tu parti." f. 44b.

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12. "Nò, mai nol dirò." f. 46.
13. "Son erede di tormenti." f. 47.
14. "Lungi dal idol mio." f. 52.
15. "Che volete, o crude pene." f. 58b.
16. "Occhi, perche piangete." f. 64.
17. "Rio destin." f. 70.
18. "Placidissime catene." Attributed in Add. 31493 (below, p. 80) to P. Torri. f. 74.
19. "O felice l' onda." Attributed in Add. 31441 (below, p. 80) to C. L. P. Grua. f. 80b.
20. "M' ai da piangere." f. 88.
21. "Gran tormento." f. 92b.
22. "Cor vagante." f. 94.
23. "Io mi rido." Attributed in Add. 31493 (below) to C. L. P. Grua. f. 95b.
24. "Libertà non posso soffrir." f. 99.
25. "S' io vivo per mirarti." f. 101b.
26. "Crudo amor." f. 103.
27. "Sol negl' occhi." f. 108.
28. "Porto l' alma." f. 111.
29. "Pensa o core." f. 113b.

5331. Vol. III. Duets for soprano and tenor, except nos. 74, 75, which are for contralto and tenor.

1. "Vò dicendo al mio pensiero." f. 4b.
2. "E perche non m' uccidete." f. 11b.
3. "E cosi mi compatite." f. 17b.
4. "Questo fior." f. 23b.
5. "Vorrei dire un non sò che." f. 29.
6. "Gelosia, che vuoi." Different from Add. 5329, no. 2 (above). f. 35.
7. "Ah, che l' ò sempre detto." f. 41.
8. "Non vene state a ridere." f. 48.
9. "Quando mai verrà." f. 57.
10. "Dolce è per voi soffrire." f. 62b.
11. "Forma un mare." f. 67.
12. "Se potessi almeno stringere." f. 74.
13. "Il mio seno." f. 80b.
14. "Io voglio provar." f. 83b.
15. "Navicella, che ten vai." f. 86.
16. "Io mi parto." f. 88.
17. "Pera Clori." f. 91b.
18. "Cruda Lilla." f. 95.
19. "Mi voglio far intendere." f. 97.
20. "Voi vene pentirete." f. 100b.

5332. Vol. IV. Duets for two sopranos.

1. "Vuol il ciel." f. 4b.
2. "Che sarà . . . di quel pensiero." f. 7b.
3. "Conducetemi verso il porto." f. 10b.
4. "Parlo e rido." f. 13b.
5. "Troppo cruda." f. 15b.
6. "Quando un Eroe." f. 21b.
7. "O care catene." f. 27b.
8. "Porto ne lumi." f. 30.
9. "Nò, non voglio." f. 33b.
10. "Tien mi il cor." f. 36b.
11. "O mia vita." f. 38b.
12. "Su, ferisci." f. 40b.
13. "Ribellatevi." f. 45b.
14. "Pria che faccia." f. 49b.
15. "Saldi marmi." f. 55.
16. "Ravveditì mio core." f. 65.
17. "Se a morire mi condanna." f. 69.
18. "Quanto care al cor." f. 72.
19. "Cangia pensier." f. 78b.
20. "Ho scherzato." f. 83.
21. "Soavissime catene." f. 88b.

Additional 5335.

Paper; ff. 114. 18th cent. Oblong quarto. Bookplate of [Charles] John Stanley.

DUETS for soprano and another voice, with a bass for harpsichord, in score, in the same hand as Add. 5329–5332 (above). Nos. 1–8 are by [Pietro] Torri; nos. 14–19 by [? G.] Feroci.

1. "Piaggie fiorite." f. 4.
2. "Per te, mio bene." f. 11.
3. "Dall' arco." f. 16.
4. "Odi, o Lilla." f. 18b.
5. "Da me lungi." f. 26b.
6. "Valli secrete." f. 35.

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7. "Vivo in pene." f. 38.
8. "Sol di pianto" (Eraclito e Democrito). f. 40b.
9. "Chi dirà che nel veleno." "Stradella." Sometimes attributed to Steffani. f. 51b.
10. "Troppo grave." By the same. f. 63.
11. "Pria ch' adori." "[? G. E.] Barnabei." f. 67b.
12. "Prendi, amor." "Veracini." f. 76b.
13. "M' incantenò Cupido." "Pistocchi." f. 90.
14. "D' improviso riede il riso." f. 92b.
15. "Amor, che far degg' io." f. 94.
16. "Che sarà di te." f. 98.
17. "Aure care." f. 100b.
18. "Nel seno d' Amore." f. 108.
19. "Dal mio sen." f. 110.

Additional 14112, f. 121.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (vol. i, p. 442).

"Oh mò e nautro parla": Italian cantata, apparently in the Neapolitan dialect, for 2 voices with accompaniments for strings, in score, by Leonardo Leo.

Additional 14181.

Paper; ff. 105. 18th cent. Oblong folio.

Duets, with a bass for harpsichord, in score, by Steffani.

1. "Lunggi dall' idol mio"; in two parts. ff. 2, 71b.
2. "Troppo è cruda"; in two parts. f. 7.
3. "Non so chi mi piagò"; in two parts. f. 12b.
4. "Occhi, pietà." f. 16.
5. "Begl' occhi, oh Dio"; in two parts. f. 18.
6. "Pria ch' io faccia." f. 23.
7. "Quanto care al Cor"; in two parts. f. 28.
8. "Questo fior"; in two parts. f. 33b.
9. "Occhi, porche piangete." f. 36b.
10. "M' hai da piangere"; in three parts. f. 42.
11. "Rio destin"; in two parts. ff. 51b, 87b.
12. "Ah! che l' ho sempre detto." f. 56b.
13. "Sia maledetto amor." f. 63.
14. "Che volete, ò crude pene." f. 75.
15. "Placidissimo cattene." Attributed in Add. 31493 (below, p. 80) to P. Torri. f. 81.
16. "Dolce è per voi soffrire." f. 92.
17. "Saldi marmi"; in two parts. ff. 96, 102.
18. "Troppo cruda." f. 98.

Additional 14206, ff. 1–79.

Paper; 18th cent. Oblong folio. See also under Passion Music (vol. i, p. 388).

Italian cantatas for 2 voices, chiefly soprano and contralto, with a bass for harpsichord, in score. Anonymous. Supposed to be by Clari (see f. 1).

1. "Io sarò sempre costante." f. 1.
2. "Ninfe, piangete." f. 10b.
3. "Amor, che uuoi di più." f. 19b.
4. "Cor mio, sò che non uuoi tornare." f. 26.
5. "Son pur care le catene." f. 36.
6. "Clori, tù parti." f. 44b.
7. "Quando un Eroe." f. 50. This has a considerable resemblance to the duet to the same words by Agostino Steffani in Add. 5332, f. 21 (above, p. 77). f. 50.

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8. "Dimmi, crudele." f. 57.
9. "Quando lungi è il mio Fileno." f. 64b.
10. "Non erà lungi dall' occaso il sole." f. 71b.

Additional 14208, ff. 82, 96, 161.

Paper; 18th cent. Oblong folio. See also below, under Operas.

DUETS, with a bass (figured in no. 1), in score.

1. "In carcere penoso": cantata. "Agostino Tinnazzoli." f. 82.
2. "Amo più la lontananza." "Abbate [M. A.] Ziani." f. 96.
3. "Narrate, ò miei sospiri": duettino. "Francesco Cipolla." f. 161.

Additional 14209, ff. 5, 146–190.

Paper; 18th cent. Oblong folio. See also below, under Operas.

FIVE DUETS, with a bass (figured in nos. 2 and 3) for harpsichord, in score, by anonymous composers.

1. The part of "Tirsi" from an Italian cantata, "La Danza," beg. "Ah Nice, ah già rosseggia." ff. 5–15.
2. "Adorate mie bellezze." f. 146.
3. "Semplicetta beltà." f. 152.
4. "Stringete pur." f. 159.
5. "Di che ui turbate, mie care pupille." In the same hand as the preceding. ff. 172–190.

Additional 15516.

See below, under Madrigals (18th cent.).

Additional 29383–29385 (i, f. 40; ii, 40b; iii, f. 37).

Paper; 18th cent. Narrow oblong duodecimo. See also under Motets (vol. i, p. 323).

"E PERCHE non m' uccidate" (*sic*); for alto and tenor, with a basso continuo, in parts, by Abbate Steffani.

Additional 29961, ff. 2–32.

Paper; 18th cent. Oblong folio. On the cover is the name of J. F. Lampe (d. 1756). The MS. also contains Quartets and Trios, described below.

TWELVE DUETS, with a bass (figured in the first six), for harpsichord, in score, by Benedetto Marcello.

1. "Porto negl' occhi." f. 2b.
2. "Che uolete di più, Care pupille." f. 5.
3. "In quel sol che trabocca." f. 7b.
4. "Se morto mi brami." f. 10b.
5. "Raddoppiate, ò Cari sguardi." f. 12b.
6. "E pur dolce, e pur soaue." f. 15.
7. "Vn guardo solo." f. 20.
8. "Ahi, che in sentirlo io moro." f. 22.
9. "Pur ch' io ritorni à tè." f. 24.
10. "Fù miracolo d' Amore." f. 26b.
11. "Farfal[l]etta semplicetta." f. 28.
12. "Qui ueggo i fior'." f. 30b.

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Additional 31407, f. 3b.

Paper; 18th cent. Oblong duodecimo. See also under Motets (vol. i, p. 325).

"Oh! could I flow like thee"; without accompaniment, by John Immyns. *Autograph.* The words taken from Sir John Denham's "Cooper's Hill."

Additional 31441, ff. 27–78b.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 326).

Duets, with a bass (occasionally figured), in score, by Steffani, with the possible exception of nos. 10, 11, here attributed to Carlo Luigi Pietragrua (*sc.* Pietro Grua).

1. "Forma un mare." f. 27.
2. "Rauvedite (*sic*), mio Core." f. 33.
3. "Vorrei dire . . . un non so che." *Imperfect.* f. 38.
4. "Saldi marmi." f. 41b.
5. "Mi voglio far intendere." f. 48b.
6. "E perche non m' uccidate." f. 53.
7. "E cosi mi compatite." f. 57b.
8. "Su ferisci." f. 60.
9. "Pria ch' io faccia." f. 65.
10. "Lontan dal suo bene." f. 69.
11. "O Felice L' Onda." f. 74b.

Additional 31490, ff. 85–125b *passim*.

aper; 18th cent. Oblong quarto. See also below, under Madrigals.

Duets, with basses, occasionally figured, for harpsichord, in score.

1. "Se così dolce è il duolo." This and the five following numbers are by "Diogenio Bigaglia." f. 85.
2. "Asciugate i begl' occhi." f. 89.
3. "Sè taccio, il duol' s' auuanza." f. 93.
4. "Sè la mia morte brami." f. 97.
5. "Come esser può ch' io uiua." f. 101.
6. "Tu m' uccidi, ò crudele." f. 105.
7. "Gelosia, che vuoi." By A. Steffani. f. 107.
8. "Nò, che lungi da quel volto." "Ant° Lotti." f. 111.
9. "Ferma, ò caro." "Feroci." f. 115.
10. "V' ho detto tante volte." "Ant° Lotti." f. 119.
11. "E pur vvole il cielo." "Aless° Scarlatti." Ascribed in Add. 32313, f. 32 (below, p. 94), to F. Durante. f. 123.

Additional 31493, ff. 8–93.

Paper; 18th cent. Oblong folio. The MS. also contains a Motet (vol. i, p. 362). It appears to have belonged at one time to Peter Noaille (f. 18). At the beginning is a printed life of Steffani, said to be by Sir John Hawkins.

Duets, with a bass for harpsichord, in score. Unless the contrary is stated, they are by Steffani.

1. "Lungi dall' Idol mio." f. 8.
2. "Che volete, ò crude pene." f. 15b.
3. "Occhi, perche piangete." f. 22.
4. "Placidissime Catene." "Pietro Tor[r]i." Attributed in Add. 14181, f. 81 (above, p. 78), to Steffani. f. 29.
5. "Rio destin." f. 36.
6. "O felice L' onda." Attributed in 31441, f. 74b (above), to C. P. Pietragrua. f. 39b.
7. "M' hai da piangere." f. 47b.
8. "Chi dirà che nel veleno." "Allesandro Stradella." f. 53.
9. "Gran tormento." f. 67b.

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10. "Aure, voi che volate." f. 71.
11. "Io mi rido." "Carlo Grua." Attributed in the index (f. 1b) to "Steffani." f. 78b.
12. "V[u]ol il Ciel." f. 83.
13. "O care catene." f. 87.
14. "Son lontano da chi adoro." f. 90.
15. "Un inferno di sciagure." f. 93.

Additional 31494.

Paper; ff. 102. 18th cent. Oblong folio.

ITALIAN Duets, with a bass for harpsichord, in score, by Steffani. The first twelve form "Libro Secondo," the twelve (?) Duets by Steffani in the preceding volume probably constituting "Libro Primo."

1. "Saldi marmi." f. 3.
2. "Che sarà di quel pensiero." f. 16b.
3. "E pur dolce." f. 23.
4. "Conducetemi verso il porto." ff. 27b, 85b (reversed).
5. "Libertà non posso soffrir." f. 32.
6. "Occhi, perchè piangete." f. 36b.
7. "Begl' occhi, pietà." f. 45b.
8. "Dolce è per voi soffrire." f. 51.
9. "Cor vagante." f. 59b.
10. "Combatton quest' alma." f. 63b.
11. "Libertà dolce e gradita." f. 68b.
12. "Lilla mia." f. 77.
13. "Lungi dall' Idol mio." f. 79b.
14. "Tengo per infallibile." f. 82b.
15. "M' hai da piangere." f. 89b.
16. "Troppo cruda è la mia sorte"; with second part, "Passo i giorni," described as "Cantata Quinta." *Autograph* (?). ff. 95, 97b.

Additional 31496, ff. 27b–112b.

Paper; 18th cent. Oblong folio. See also below, under Trios.

THIRTEEN Duets, with a bass, partly figured, for harpsichord, in score. Most of them, if not all, by "Stephani" (*sc.* Steffani). Nos. 2, 3, and 11 are sometimes attributed to Carlo L. P. Grua.

1. "Sù, ferisci." f. 27b.
2. "Lontan dal suo bene." f. 32b.
3. "O felice l' onda." f. 42b.
4. "Fortunato chi prova." f. 48.
5. "Tengo per infallibile." f. 51.
6. "Cangia pensier." f. 59b.
7. "Hò scherzato." f. 64b.
8. "Io mi parto." f. 71.
9. "Crudo Amor." f. 78.
10. "Sol negl' occhi." f. 86b.
11. "Jo mi rido." f. 92b.
12. "Tu m' aspettasti." f. 100b.
13. "Porto L' Alma." f. 107b.

Additional 31497, ff. 32, 37.

Paper; 18th cent. Oblong quarto. See also below, under Songs.

TWO DUETS, with a figured bass, in score, by Steffani.

1. "Dolce è per voi soffrire." f. 32.
2. "Saldi marmi." f. 37.

Additional 31506, f. 104.

Paper; 18th cent. Oblong folio. See also below, under Songs.

"AMICA, hora che Aprile"; for 2 sopranos, with violins and figured bass for harpsichord, in score, by Alessandro Scarlatti.

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Additional 31552, ff. 4–46.

Paper; 18th cent. Oblong folio. See also under Pianoforte Solos in vol. iii.

TWELVE DUETS, with a bass for harpsichord, in score, here erroneously attributed to Domenico Scarlatti, but in reality by Francesco Durante. The Duets have been [? re-]published by Breitkopf and Härtel. The melody of the last one, "Alfin m' ucciderete" (f. 42b), is by A. Scarlatti. The initial words are given in the Index.

Additional 31585.

Paper; ff. 68. 18th cent. Oblong folio. The MS. belonged successively to James Mathias (d. 1782), Gabriel Mathias and Robert Cooke (1795).

DUETS, most of them with a figured bass for harpsichord, in score, by Benedetto Marcello.

1. "Cerco ogn' or." f. 2b.
2. "Chi può resister." f. 6.
3. "Ecco il petto." f. 10b.
4. "Vaghe calme d' amor." f. 15.
5. "Che dolce mirare." f. 21.
6. "O beato fortunato." f. 27.
7. "Col pensiero vi baccio." f. 33.
8. "Ah, che non può più vivere." f. 39.
9. "Ahi, quanto è fiero." f. 44.
10. "O Fortunato quel fiumicello." f. 48.
11. "Vna farfalla cupida." f. 52b.
12. "Fermatevi, bei lumi." f. 57b.
13. "Piagarmi non può." f. 62b.

Additional 31638, ff. 52b–54b.

Paper; 18th cent. Oblong folio. See also below, under Songs.

"Vo cercando frà quest' ombre"; for 2 sopranos, with a figured bass for harpsichord, in score, apparently by Baron Emanuele d' Astorga, being the last of a set of twelve vocal compositions transcribed at Rome by Giuseppe Golart, a Spaniard.

Additional 31674, f. 57.

Paper; 18th cent. Oblong folio. See also below, under Operas.

"PLACIDISSIME catene"; with a bass for harpsichord, in score, here attributed to Steffani.

Additional 31723, ff. 18b, 36.

Paper; 18th cent. Folio. See also under Oratorios (vol. i, p. 377).

DUETS, with accompaniments, in score.

1. "Immortal love"; with strings. "R[d] Clack" or "Clark." Early 18th cent. f. 18b.
2. "Who is it that this dark night"; with pianoforte accompaniment. Composed for Miss Anna Maria Jeffery, about 1794 (f. 35b). "R. J. S. Stevens." f. 36.

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Additional 31742, ff. 12–18.

Paper; 18th cent. Oblong folio. See also below, under Songs.

"SPERANZE mie, quanto infelici siete"; for contralto and tenor voices, with a bass for harpsichord, in score, by Antonio Lotti.

Additional 32169, ff. 1, 5b, 94–135b.

Paper; 18th cent. Oblong folio. See also under Oratorios (vol. i, p. 864).

DUETS, with a bass, in score. The first two are by Alessandro Stradella, the others by Benedetto Marcello, in whose hand they all appear to be. Two pieces according to the original numeration are missing after no. 10.

1. "Ahi, che posar." f. 1.
2. "La dolcissima speranza." f. 5b.
3. "Lontan dall' idol mio." f. 94.
4. "Per saettarmi." f. 96b.
5. "Chi può resister." f. 101b.
6. "Porto lungli (*sic*) le piante." f. 105.
7. "Deh, quando afflitti lumi." f. 109.
8. "Lontananza me troppo accerba." f. 112.
9. "Bevo da tuoi bei lumi." f. 115.
10. "Spieggasti tropp' alto mio cor." f. 119b.
11. "Madrigale," beg. "Giù ne tartarei Regni." f. 125.
12. "Tacete, amanti." f. 128b.
13. "Se non volete la morte mia." f. 132.
14. "A voi, donna, volando." f. 134.

Additional 32673, ff. 1–54b.

Paper; 18th cent. Oblong folio. See also below, under Trios.

DUETS, with a bass, figured in pencil, for harpsichord, in score, by Benedetto Marcello. The first six (ff. 2–31) are here called "Canzoni," the others (ff. 31–54b) "Arie." The contents are the same as those of Add. 29961, ff. 2–32 (above, p. 79). The initial words are given in the Index.

Additional 33351, ff. 11b–65 *passim*.

Paper; 18th cent. Oblong octavo. See also below, under Songs.

DUETS, or two-part songs, most of them unaccompanied.

1. "When Phebus": hunting song, with a bass in unison with the alto part. Anonymous. f. 11b.
2. "From love, from thought, from buisness free." Anonymous. f. 87.
3. "Plenty, mirth and gay delights." Anonymous. f. 39b.
4. "Go, soft spell." Anonymous. f. 41b.
5. "Old Chiron." "Michael Wise." f. 46b.
6. "Should I die by the force of good wine." "Leveridge." f. 52.
7. "What can aswage the pain." "I. Barker." f. 55b.
8. "You damsels who sleep." Anonymous. f. 65.

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Additional 31732, ff. 4–13.

Paper; second half of the 18th cent. Oblong folio. See also under sacred Trios (vol. i, p. 464).

"Duettini Notturni" for 2 trebles, with a bass for harpsichord, in score, by Johann Gottlieb Naumann. *Autograph.*

1. "Ombre care." f. 4b.
2. "Bel piacer saria." f. 5b.
3. "Già la notte s' avvicina." f. 6b.
4. "Ragion chi pretende." f. 7b.
5. "Non sperar." f. 8.
6. "Nò, non vedrete mai." f. 9.
7. "Il vago augellino." f. 9b.
8. "Care luci, amati rai." f. 10.
9. "Veggo l' aria." f. 10b.
10. "Vorrei poterti amar." f. 11b.
11. "Pupille belle." f. 12.
12. "Dolce sonno." f. 12b.

Stowe 1081, f. 14.

Paper; late 18th cent. Quarto. See also below, under Songs.

"Quel bruict sous ce tombeau"; for a treble and bass, in score, without accompaniment. Anonymous.

Additional 14110, ff. 1–41.

Paper; late 18th cent. Oblong quarto. The MS. also contains sacred Songs (vol. i, p. 446), Madrigals, and secular Songs (below), *etc.*

Ten of the set of twelve Duets, with a figured bass for harpsichord, in score, by Francesco Durante. See the description of Add. 31552 (above, p. 82). The initial words are given in the Index.

Additional 14207, ff. 9, 50, 110.

Paper; late 18th cent. Oblong quarto. See also below, under Operas (18th cent.).

Duets, with accompaniments, in score.

1. "Duettino Moderno A due Soprani Obligati," beg. "Ah, la mia gloria, ò Nice"; with a bass for harpsichord. "Giuseppe Millico, detto Il Moscovito." f. 9.
2. "Deh, placati, ò caro Amor"; with strings. "Gasparo Spanò." f. 50.
3. "Ecco, l' infausta aurora"; with flutes, oboes, horns, *etc.* "Lucchesi." f. 110.

Additional 25075, f. 20; 25076, f. 23b.

Paper; late 18th cent. Oblong folio. See also below, under Operas (1799).

Duets to English words.

1. "By those eyes whose sweet expression"; in compressed score. Anonymous. Add. 25075, f. 20.
2. The words and the first three bars of the music of "Time has not thin'd my flowing Hair"; with a bass for pianoforte, in score. From the first set of *Twelve Canzonets* by William Jackson of Exeter, about 1778. Add. 25076, f. 23b.

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Additional 27645, ff. 18–22.

Paper; late 18th cent. Oblong quarto. See also under sacred Canons (vol. i, p. 122).

THREE DUETS, with a bass for pianoforte, in score, by J. W. Callcott. *Autograph.*

1. "Where didst thou hide thee." f. 18.
2. "Ye chrystal fountains." f. 20.
3. "Ah, let me take my simple reed." f. 21.

Additional 31539, ff. 109–174.

Paper; late 18th cent. Oblong folio. See also below, under Madrigals.

TWELVE "Duetti Serii"; with figured bass for harpsichord, by Durante. See the description of Add. 31552 (above, p. 82). The initial words are given in the Index to the present Catalogue.

Additional 31804, ff. 47b, 98b.

Paper; late 18th cent. Oblong folio. See also below, under Glees (1771–1803).

TWO DUETS, unaccompanied, in score.

1. "Wine and good chear." "S. Webbe." f. 47b.
2. "There behold the mighty bowl": described as a "Chansonette." "Webbe." f. 98b.

Additional 31805, ff. 91–202b *passim*.

Paper; late 18th cent. Oblong folio. See also below, under Glees (1775–1822).

COMPOSITIONS for 2 voices, in score. No. 4 has a bass for harpsichord; the others are unaccompanied.

1. "Surely that's the Charming Maid": canzonet. "S. Webbe." ff. 91, 199.
2. "Oh hope, thou soother sweet." By the same. f. 137b.
3. "When Bibo thought fit": two-part song. "Travers." The words by Matthew Prior. f. 175.
4. "Those gaudy trinkets." "Dr. Arne." f. 200.
5. "Alas! that e'er I knew this Hour." "S. Webbe." f. 202b.

Additional 31806, ff. 33b, 95.

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 31).

COMPOSITIONS for 2 voices, without accompaniment, in score.

1. "There behold the Mighty Bowl": canzonet. By S. Webbe. f. 33b.
2. "When Bibo thought fit." "[J.(?)] Travers." f. 95.

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Additional 31817, ff. 1b, 10b.

Paper; late 18th cent. Oblong folio. See also below, under Operas.

Two Duets, with figured bass, in score, in the hand of R. J. S. Stevens.

1. "Sol di pianto" (Eraclito e Democrito). "Pietro Tor[r]i." ff. 1b–5.
2. "Dite, O cieli"; transcribed from Dr. Philip Hayes's MS., where it appears to be attributed to "Jacomo Carissimi." More probably by L. Rossi (see Harley MS. 1501, f. 69, above, p. 56). f. 10b.

Additional 32181, ff. 23–26b.

Paper; late 18th cent. Oblong folio. See also below, under Operas (1796).

"Le ninfe al Mare": short Italian cantata for 2 voices and chorus, with harpsichord accompaniment, in score, by Franz Xaver Süssmayr. *Autograph.* Begins "Alla sorgente."

Additional 32584, ff. 103–107.

Paper; late 18th cent. Folio. See also under Anthems (vol. i, p. 76).

"Time has not thin'd my flowing hair": Duet, with a bass, in score, by William Jackson, of Exeter. *Autograph.* To the original composition, which is no. 1 of the first set of *Twelve Canzonets for two voices*, published about 1770, the composer has here added a chorus to the same words, with accompaniments for 2 violins, viola, violoncello, *etc.*

Additional 34074–34075, ff. 8b–10.

Paper; late 18th cent. Quarto. See also below, under Songs.

English Duets, mostly anonymous, in parts.

1. "Go, false Damon, go." f. 8b.
2. "When first I saw thee graceful move"; for 1st and 2nd treble, with two additional flute parts. f. 9.
3. "When Phœbus the tops of the hills does adorn"; for 2 trebles. "Handell." f. 9b.
4. "Bacchus, Jove's delightful Boy"; for 2 trebles. From Anacreon. f. 10.

Additional 35276, *passim.*

Paper; late 18th cent. Oblong folio. See also below, under Songs.

"Scots Songs"; with symphonies and accompaniments for violin and pianoforte, in score, by [Ignaz] Pleyel. Almost entirely *autograph.* For the violoncello parts, see Add. 35278, ff. 1–3b *passim* (below). The following are for 2 voices:—

1. "What beauties does Flora disclose." f. 3b.
2. "My Patie is a lover gay." f. 9b.
3. "Ah, Cloris, could I now but sit." f. 12b.
4. "Farewell, thou fair day." f. 15b.

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5. "Shepherds, I have lost my love." f. 18b.
6. "Your wel Come to Paxton," beg. "Oh, had I a cave." f. 22b.
7. "The lawland lads." f. 25b.
8. "The yellow hair'd Laddie," beg. "In April, when primroses." f. 29b.
9. "There's Auld Rob Morris." f. 32b.

Additional 35277, ff. 5b–33 *passim*.

Paper; late 18th cent. Oblong folio. See also below, under Songs.

"SCOTTISH SONGS"; with symphonies and accompaniments for pianoforte, in score, and additional violin and violoncello parts (see Add. 35278, ff. 4–26, below). Composed by [Leopold] Kozeluch for George Thomson [of Edinburgh]. *Autograph.* The following are for 2 voices:—

1. "Here's a health to ane I lo'e dear." f. 5b.
2. "The lazy mist." f. 6b.
3. "The day returns." f. 8.
4. "Come, let me take thee to my breast." f. 11.
5. "Katherine Ogie," beg. "Ye banks and braes and streams." f. 13.
6. "Ye banks and braes o' bonie Doon." f. 15b.
7. "O Logie o' Buchan." f. 16b.
8. "Thou art gane awa." f. 17.
9. "Adieu, ye streams." f. 22b.
10. Without title. f. 33.

Additional 35278, ff. 1–50b *passim*.

Paper; late 18th cent., *etc.* Oblong folio. See also below, under Songs.

DUETS, with pianoforte accompaniment, in score, and separate violin and violoncello parts, by [Leopold] Kozeluch (except Nos. 1–9). *Autograph.*

1–9. The violoncello part of the Scottish airs in Add. 35276, ff. 3b–32b *passim* (above). "Pleyel." ff. 1–3b *passim*.
10–19. The violin part and two copies of the violoncello part of the Scottish airs in Add. 35277, ff. 5b–33 *passim* (above). "Kozeluch." ff. 4–26 *passim*.
20–24. Irish melodies, with symphonies, *etc.*, "composed for George Thomson in 1809," *viz.*:—"When cups are full" (ff. 29b, 35, 37); "Planxty Kelly" (ff. 30, 35, 37); "Killeavy" (ff. 33, 36, 38); "The brown maid" (ff. 33b, 36, 38); and "The Fox's sleep" (ff. 34, 36, 38).
25–27. Welsh airs, received by G. T[homson], 3 June, 1809, *viz.*:—"[Yr] heu Sibyl," beg. "Away, let nought to loue displeasing my Winifreda moue" (ff. 41b, 58, 63); "The length of the pipe," beg. "O where dost thou bide" (ff. 47, 59b, 64b); and "The lamentation of Cambria," beg. "Ye banks of Dark Conway" (ff. 50b, 60b, 65b).

Additional 35279, ff. 2b, 9b.

Paper; late 18th cent. Folio. The MS. also contains Songs (described below) and Trios for pianoforte and strings (in vol. iii).

VIOLIN and violoncello parts, to the Scottish air in Add. 35277, f. 33 (see above), composed by Kozeluch, for George Thomson, of Edinburgh.

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Additional 14157, ff. 73–79.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas (18th cent.).

"SONNO AMICO": madrigal for 2 sopranos, with a figured bass for harpsichord, in score, by Nicolò Jommelli. Said to be in the hand of [Gasparo] Selvaggi [1763–1847].

Additional 17829, ff. 73–76; 17830, ff. 54, 56b.

Paper; 18th–19th cent. Quarto and oblong quarto. These MSS. also contain a sacred Trio (vol. i, p. 464) and fragments of Operas, Songs, and instrumental music, described below and in vol. iii.

SKETCHES of Duets, with pianoforte accompaniment, in score. [By Domenico Dragonetti.]

17829. Vol. I.

1. "Di tante sue procelle." f. 73.
2. "Vieni, vieni, vieni; t' appella, caro, il mio cor." f. 74.
3. "Amor pietoso"; possibly a continuation of the preceding. f. 75.

17830. Vol. II.

1. An imperfect sketch of "Vieni, vien" (see above). f. 54.
2. "A ninhuma outra pastora"; with a bass. f. 56b.

Additional 30951, f. 191b.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

"A BEGGAR saw three boys at play"; with a bass for harpsichord or pianoforte, by Charles Dibdin. *Autograph.* From *The Musical Mentor* [1805 ?], p. 16.

Additional 30952, f. 74b.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

"WHICH is the sweetest time of day"; with a bass for harpsichord or pianoforte, in score, by Charles Dibdin. *Autograph.* From *The Musical Mentor*, p. 92.

Additional 30953, ff. 112b, 183.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

TWO DUETS, with a bass for pianoforte, in score, by Charles Dibdin. *Autograph.*

1. "Welcome, welcome, dearest friend" (from *The Musical Mentor*). f. 112b.
2. "What, brother Ned." f. 183.

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Additional 30954, ff. 96b, 205b.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

Two short Duets, with a bass for pianoforte, in score. From *The Musical Mentor*, pp. 12, 48, by Charles Dibdin. *Autograph.*

1. "The sun has made his daily span." f. 96b.
2. "Sweet home, sweet pleasure." f. 205b.

Additional 31731.

Paper; ff. 23. 18th–19th cent. Oblong folio. Belonged to R. Gordon (of Naples?).

Two DUETTINOS for 2 treble voices, with instrumental symphonies and accompaniments, in score, by Giovanni Paisiello.

1. "Ah, voi dite, erbose sponde"; with horns and violins. f. 2.
2. "Selua romita"; with clarinets, horns, *etc.* f. 14.

Additional 31733.

Paper; ff. 62. 18th–19th cent. Oblong folio.

"ORESTE": Italian cantata for 2 voices (Elettra and Oreste), with symphonies and accompaniments for 2 violins and a violoncello, in score, by Nicolò Zingarelli. Begins "Vengo a tè."

Additional 31734, ff. 1–20.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas.

"ALCESTE": Italian cantata for 2 voices (Alceste and Ammeto), with a bass for harpsichord, in score, by Nicolò Zingarelli. Apparently in the hand of Giuseppe Cecchi.

Additional 31760, ff. 27–30.

Paper; 18th–19th cent. Oblong octavo. See also below, under Songs.

"TI LASCIO, Irene; addio": duettino, with guitar accompaniment, in score. [By G. Fortunato.]

Additional 31816.

Paper; ff. 139. 18th–19th cent. Oblong folio.

DUETS, with a figured bass for harpsichord, in score, by Steffani, transcribed by R. J. S. Stevens from MSS. in the possession of Dr. Bever, William Savage, [?J. P.] Street, and others. Nos. 8–12, 18, 21–23, 25–27, 29, and 31, are described as Cantatas.

1. "Palesar vuò la mia doglia." f. 1b.
2. "Combatton quest' alma." f. 3b.
3. "Cor vagante." f. 5.
4. "Speranze nel mio core." f. 6.
5. "Tempeste serene." f. 7.
6. "Mi struggo." f. 8.
7. "Lilla mia." f. 9.
8. "Inquieto mio cor." f. 10b.

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9. "Gelosia, che vuoi"; the words by D'Ariberti. f. 14.
10. "Questo fior"; the words by [Carlo Alessandro?] Guidi. f. 19.
11. "Quando mai verrà"; the words by the same. f. 23b.
12. "Non sò chi mi piagò"; the words by [?Pietro d'] Averara. f. 29.
13. A duet, without words. f. 34.
14. "Quanto care al cor." f. 37b.
15. "Rav[v]editi, mio core." f. 43.
16. "Che volete, O crude pene." f. 49.
17. "Pria ch' io faccia." f. 52b.
18. "Ribellatevi, Ò pensieri." f. 56b.
19. "E perchi (*sic*) non m' uccidete." f. 61b.
20. "Forma un mare." f. 67b.
21. "Vorrei dire." f. 73b.
22. "Saldi marmi." f. 78b.
23. "Mi voglio far intendere." f. 87b.
24. "E cosi mi compatite." f. 93b.
25. "Tu ferisci." f. 98.
26. "Tu m' aspettasti." f. 104.
27. "Begl' occhi, oh Dio." f. 108b.
28. "M' hai da piangere." f. 118.
29. "Io mi parto." f. 121.
30. "Troppo e cruda." f. 125b.
31. "Navicella, che ten vai." f. 130b.
32. "Pene, che volete." f. 133b.
33. "Non mi lusingar." f. 135b.
34. "Fermatevi, folli pensieri." f. 137

Additional 32237, f. 70.

Paper; 18th-19th cent. Oblong folio. See also below, under Operas (1797–1828).

"COULD a man be secure": the melody of the first four bars. [By S. Goodwin?] In the hand of J. N. Hummel.

Additional 34202, ff. 44, 83.

Paper; 18th-19th cent. Oblong octavo. See also below, under Songs.

Two Italian ariettas for 2 treble voices, with guitar accompaniment, in score.

1. "Supra lu scogghiu di mustazzola"; in the Sicilian dialect. Anonymous. ff. 44–46.
2. "Ti lascio, Irene." By G. Fortunato. ff. 83–84.

Additional 34295, ff. 16–26b.

Paper; beginning of 19th cent. Oblong folio. See also below, under Operas (1802).

"VI. DUETTINI No[t]turni"; with a bass for harpsichord or pianoforte, in score, by Johann Gottlieb Naumann.

1. "Un guardo sol." f. 16b.
2. "Più bella Aurora." f. 17b.
3. "In questa quercia annosa." f. 18b.
4. "Quando turba al ciel sereno." f. 20b.
5. "Sotto quel faggio ombroso." f. 23.
6. "Ah, chi di verdi fronde" (*sic*). f. 24b.

Additional 14178, ff. 1–84b.

Paper; early 19th cent. Oblong quarto. See also below, under Madrigals.

DUETS, with a bass for harpsichord, in score, by Antonio Lotti. In the hand of G. Sigismondo. Described as "XII. Madrigali a 2. Voci."

1. "Tirsi, che fa il tuo core." f. 1b.
2. "Nò che lungi da quel volto." f. 8.
3. "Due cori a me fan guerra." f. 15.
4. "Al cor di donna amante." f. 25.

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5. "Ben dovrei, occhi leggiadri." f. 31.
6. "Amor, se pur ti duol." f. 38.
7. "Se con stille frequenti." f. 46b.
8. "V' ho detto tante volte." f. 56.
9. "Speranze mie." f. 62.
10. "Niso, non posso più." f. 68.
11. "Voi, che cercate amore." f. 74.
12. "Poss' io morir." f. 80.

Additional 32044, ff. 26, 51.

Paper; early 19th cent. Octavo and oblong folio. See also below, under Songs.

Two DUETS for tenor and bass, with pianoforte accompaniment, in parts, by W. [F. E.] Bach. *Autograph.*

1. "Die Ruhe des Lebens," beg. "Schön, O schön ist diese Welt." f. 26.
2. "Der Dichter und der Komponist": comic duet, beg. "Sie lebt"; with a separate part for "Der Abrufende," *sc.* a street-crier (?). f. 51.

Additional 33310, ff. 95, 110.

Paper; early 19th cent. Oblong folio. See also below, under Songs.

1. "O COME volano i bei momenti"; with pianoforte accompaniment, in score. Probably by the same composer as no. 2. ff. 95–96.
2. "Se non ti moro allato"; with strings and bassoon in score. By John Fane, Lord Burghersh. *Autograph.* The words are from Metastasio's "Adriano." f. 110.

Additional 34054, ff. 11–14.

Paper; early 19th cent. Oblong folio. Presented to the Rev. Edw. Goddard by the Abbate F. Santini. See also under Motets (vol. i, p. 295).

"SCHERZO....fatto ai Cappuccini di Pozzuoli," beg. "Venerabilis barba inculta Cappucinorum"; for 2 voices, without accompaniment, in score, by Pergolesi.

Additional 36747, f. 46.

Paper; early 19th cent. Oblong folio. See also below, under Songs.

"LA CACHUCHA Española"; with pianoforte accompaniment, in score. Anonymous. Begins "Tengo yo una cachuchita."

Additional 31515, ff. 93–123.

Paper; about 1800. Oblong folio. Nos. 1–9 were presented to Dr. Crotch by [James] Bartleman in 1800; no. 10 (f. 121b) was copied by Crotch from "Mr. Malchair's set," from which the other numbers were also corrected. See also below, under Operas (18th cent.).

TEN out of the set of twelve "Duetti da Camera per Soprano e Contralto con Cembalo obbligato," contained in Add. 31552 (above, p. 82); in score, by Francesco Durante. The initial words are given in the Index.

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Additional 33240, f. 24b.

Paper; about 1800 (see f. 24). Quarto. See also under Anthems (vol. i, p. 98).

"THE MACEDON youth left behind him this truth": beginning of a Duet for alto and tenor, with a bass (?), in the hand of Samuel Wesley, and probably his own composition. Possibly the bottom line was intended for the 3rd voice in a trio.

Additional 28971, ff. 60, 168, 208, 220.

Paper; A.D. 1800–1803. Oblong folio. See also below, under Songs.

DUETS for soprano and tenor, with symphonies and accompaniments for flutes, horns, and strings and other instruments mentioned below, written by James Hook to be sung at Vauxhall by [Charles] Dignum with Mrs. Cooke (no. 1) or Miss Daniels (nos. 2–4).

1. "Your charms, my dear Molly": dialogue, 1800; with trumpets, bassoons, drums, *etc.* ff. 60–67b.
2. "My sweet little girl." "1802." ff. 168–171.
3. "Come, come, my dear girl." "1803." ff. 208–211.
4. "A tight young lad." "1803." ff. 220–223.

Additional 31754, f. 140.

Paper; about 1801 (watermark). See also under Anthems (vol. i, p. 70).

ELEGY, beginning "Here resignation pensive sad"; for 2 voices, with a figured bass, by C[harles] W[esley]. *Autograph.*

Additional 35272, ff. 1–21b *passim.*

Paper; about 1803, *etc.* Oblong folio. See also below, under Songs.

SCOTCH AIRS arranged as Duets, with symphonies and accompaniments for violin, violoncello, and pianoforte, in score, by [Franz Joseph] Haydn. Nos. 1–5 are in the hand of his amanuensis, J. Radnitzky; the others are in a different hand, and consist of additional symphonies written by the composer at the request of George Thomson, of Edinburgh, who published most of the present collection (nos. 6 and 7 in 1803). No. 6 is partly autograph.

1. "Wae's my heart." f. 1.
2. "Down the burn, Davie." f. 2b.
3. "The broom of Cowdenknows," beg. "How blythe ilk morn." f. 3b.
4. "The ewie wi' the crooked horn," beg. "O were I able." f. 6.
5. "Ay waking O!" f. 6b.
6. "Fy, gar rub her o'er wi' strae" or "Gin ye meet" (see Add. 35273, f. 46, below). f. 21.
7. ["There's auld Rob Morrice."] (See Add. 35273, f. 64.) f. 21b.
8. ["Peggy I must love thee."] (See Add. 35273, f. 89b.) f. 21b.
9. ["The death of the linnet," beg. "But lately seen."] (See Add. 35273, f. 91b.) f. 21b.

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Additional 35273, ff. 30b–91b *passim*.

Paper; about 1803. Oblong octavo. See also below, under Songs.

SCOTCH AIRS: a similar collection, by the same, in the hand of his amanuensis.

1. "Here awa, there awa." f. 30b.
2. "Oran Gaoil," beg. "Behold, the hour." f. 42.
3. "Cauld kail in Aberdeen." f. 49b.
4. "The Sutor's daughter," beg. "Wilt thou be my dear." f. 50b.
5. "Robin Adair," beg. "O had I a cave." f. 55.
6. "There's auld Rob Morrice." For *autograph* corrections in this and in nos. 10, 11, see Add. 35272, f. 21b (above). f. 64.
7. "Will you go to the ewe bughts." Published in 1803. f. 67b.
8. "My Nanie O." f. 82.
9. "Polwarth on the green," beg. "Hail, beauteous stranger." f. 88.
10. "Peggy, I must love thee." f. 89b.
11. "But lately seen." f. 91b.

Additional 27640, ff. 43–62.

Paper; A.D. 1804. Oblong folio. See also below, under Songs (1786–1815).

"FAR from the world"; with symphonies and accompaniments for horns, oboes, and strings, in score, by Dr. [John Wall] Callcott, written for [Samuel] Harrison and [James] Bartleman in 1804. *Autograph*. Two copies, the first *unfinished*.

Additional 34007, f. 77.

Paper; A.D. 1804. Oblong folio. See also below, under Songs.

"PRETTY maiden, will you wed": Duet, with accompaniments for flutes, violins, horns, tenor, bassoons, and bass, in score, by James Hook, sung by [Charles] Dignum and Mrs. Bland at Vauxhall in 1804.

Additional 35274, *passim*.

Paper; A.D. 1804 (see f. 1). Oblong octavo. See also below, under Songs.

"WELSH AIRS," with one exception (no. 1, which is Scottish), with pianoforte accompaniments, in score, by Haydn, in the hand of J. Radnitzky. At the beginning is written in the composer's hand, "Harmonized by Dr. Haydn, 1804." Most of them were published by George Thomson, of Edinburgh. For the additional violin and violoncello parts, see Add. 35275, ff. 1–26b *passim* (below).

1. ["What ails this heart."] f. 1.
2. "The flowers of London." f. 3b.
3. "The whirling of the spinning wheel." f. 4.
4. "The door-clapper." f. 5.
5. "The [note of the] black cock." f. 6b.
6. "The crystal ground." f. 16.
7. "Winifreda." f. 18.
8. "The rising sun." f. 20.
9. "Ar hyd y nos"—"The live-long night." f. 23.
10. "The lamentation of Britain"; with additional violin and violoncello parts. ff. 23b, 43b.
11. "Venture, Gwen." f. 27b.

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12. "Of noble race was Shenkin." f. 30b.
13. "Come to battle." f. 32b.
14. "The lambs' fold." f. 38b.
15. "The Song of the old man of the wood." f. 39b.
16. "Adieu to Llangollen." Published to the words, "No, Henry; I must not." f. 41.

Additional 35275, ff. 1–26b *passim*.

Paper; A.D. 1804. Oblong octavo. See also below, under Songs.

VIOLIN and violoncello parts to the duets by Haydn in the preceding volume.

Additional 32313.

Paper; ff. 45. A.D. 1806 (?—see f. 1). Oblong quarto.

"DUETTI"; with a bass for harpsichord, in score, by Francesco Durante, apparently transcribed at Naples in 1806. Nos. 8, 9, and 11 are usually ascribed to A. Scarlatti.

1. "Dormono l' aure." f. 1b.
2. "Fiero, acerbo destin." f. 7.
3. "Dolce piange romito usignolo." f. 13b.
4. "Or mentre io dormo." f. 17b.
5. "Cosi pietade in van ricerca." f. 21b.
6. "Deh, mio ben." f. 25.
7. "Dunque, mio core, all' armi." f. 29.
8. "E pur vuole il Cielo." f. 32.
9. "In si duro martire." f. 36b.
10. "Oh penosa lontananza." f. 40.
11. "Questo silenzio ombroso." f. 44b.

Additional 31713, ff. 2, 12b, 32.

Paper; about 1807 (watermark), *etc.* Oblong folio. See also below, under Songs.

DUETS, with pianoforte or harpsichord accompaniment, in score.

1. "Saper vorrei se m' ami." "Haydn." f. 2.
2. "Duettino Siciliano," beg. "O bianca lucidissima luna." Anonymous. f. 12b.
3. "Cantata" (Eloisa ed Abelardo), beg. "Se in queste spiaggie amene." "[Ferdinando] Per" (*sc.* Paer). f. 32.

Additional 35003, f. 59.

Paper; A.D. 1809. Oblong folio. See also under Motets (vol. i, p. 349).

"SEE, the young, the rosy Spring"; with pianoforte accompaniment, by Samuel Wesley, 1809. Copied apparently by Vincent Novello, to whom the MS. belonged in 1843.

Additional 19648, ff. 20, 44.

Paper; about 1810. Quarto. See also below, under Glees.

TWO DUETS.

1. "Sweet minstrel of the pensive Grove"; with pianoforte accompaniment, in score. "D. Bruguier." *Autograph* (?). f. 20.
2. The flute and horn parts of a duet, "Fabio (?) and Lorenza." Anonymous. (In the same hand?) f. 44.

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Additional 32151, ff. 1–16b.

Paper; about 1812 (watermark). Oblong folio. See also below, under Operas.

FOUR DUETS, with pianoforte accompaniment, in score. Nos. 1, 2 and 4 are by Bonifazio Asioli, of Correggio, and no. 3 by Luigi Asioli, of the same place.

1. "Bella Nice"; in dialogue. f. 1.
2. "Veh, come i lampi strisciano." f. 6b.
3. "Se amor fa il nido." f. 11.
4. "Del mare all' onda." f. 13b.

Additional 14342, f. 71.

Paper; about 1813. Oblong folio. See also under Masses (vol. i, p. 234).

"WHY should we shrink from life's decline": described as "Harvest Cantata," for treble and tenor, with accompaniments for horns, flutes, oboes, bassoons, and strings, in score; composed for Mr. and Mrs. Vaughan by Samuel Wesley, 1813.

Additional 35005, ff. 22, 119–123b.

Paper; A.D. 1813, *etc.* Quarto. See also below, under Songs (1783–1787).

COMPOSITIONS for 2 voices, with accompaniments, in score, in the hand of Samuel Wesley.

1. "Why, why should we shrink from Life's Decline"; with horns, flutes, oboes, bassoons, and strings. "S[amuel] Wesley . . . 1813" (see Add. 14342, above). f. 22.
2–4. Concluding portions of three Italian duets with pianoforte accompaniments. Anonymous. About 1823 (watermark). ff. 119, 121, 123.

Additional 35038, f. 46.

Paper; about 1818. Quarto. See also under Anthems (vol. i, p. 100).

"AT CHARLOTTE'S Tomb": short ode for 2 voices with pianoforte accompaniment, in score, on Queen Charlotte (d. 1818), by Charles Wesley, "organist in ordinary to His Majesty."

Additional 24308, f. 11.

Paper; about 1822 (watermark). Oblong quarto. See also below, under Songs (1821).

"TROVA un sol mia bella Clori"; for soprano and contralto, with pianoforte accompaniment, in score, by Michael Kelly.

Additional 34803, ff. 8–55 *passim*.

Paper; A.D. 1822–1823. Quarto. See also below, under Songs.

ITALIAN DUETS with pianoforte accompaniment, by John Lodge Ellerton. *Autograph.*

1. "Cantata" (Daliso and Silvia), beg. "Vorrei un zeffiretto." The words by Zappi. f. 8.
2. "Oh cara selve" (*sic*). f. 16.

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3. "Mentre dormi amor." f. 31.
4. "Pensa che sei crudel." f. 37.
5. "Non so frenare il pianto." f. 38.
6. "Io ti lascio, e questo addio." f. 39.
7. "Quel labro adorata" (*sic*). f. 40.
8. "Dal tuo gentil sembiante." "Dedicated to the Miss Lushingtons." f. 55.

Additional 32586, ff. 10, 38.

Paper: A.D. 1824, *etc.* Oblong folio. See also below, under Songs (1823–1826).

Two Duets, with pianoforte accompaniment, in score, by John Barnett. *Autograph.*

1. "As it fell upon a day"; altered into "Follow to the elfin Bow'rs," 1824. Dedicated "To his friend David Barber." f. 11.
2. "The Maid and the Minstrel," beg. "Awake, aged minstrel." f. 38.

Additional 32019, ff. 56, 59.

Paper; A.D. 1825. Folio. See also below, under Songs (1814–1853).

Two Duets, with pianoforte accompaniment, by Thomas Miles. *Autograph.*

1. "The Rose, of Flora's blue-arched hall." f. 56.
2. "O Memory! thou faithful shade." f. 59.

Additional 36966–36968, *passim.*

Paper; A.D. 1830–1833. Oblong folio. See also below, under Songs.

Duets, written or arranged by Henry R[owley] Bishop for Vauxhall Gardens, with symphonies and accompaniments for trumpets, horns, clarinets, flutes (ottavino and traverso), oboes, bassoons, and strings, and occasionally also for bass-drum, cymbals, triangle, kettle-drums and bell. Generally in two separate scores. *Autograph.*

36966.

1. "The Sisters," beg. "Silent fall the shades of Evening." "1830." ff. 12–24.
2. "The Light of the Moon," beg. "There's Will of the Mill." "1830." f. 161.
3. "You look very queer." Arranged by Bishop. "1830." ff. 170–180.

36967.

1. "The vallies of the Deep," beg. "Our merry ship." "1831." f. 100.
2. "When the grass-hopper sings in the bay." "1831." ff. 108–114.
3. "Haste, dearest Emma." "1832." f. 190.

36968.

1. "As Cupid one day." "1834." ff. 5–15.
2. "Shall we sing of the days that are now bygone." "1833." ff. 61–69b.
3. "Swiftly we fly." "1834." ff. 151–163b.
4. "The Sisters of Charity," beg. "Sister, hark; the convent chimes." "1833." ff. 218–224.

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Additional 14394.

See below, under Madrigals (after 1831).

Additional 34999, f. 180.

Paper; about 1834 (watermark). Quarto. See also under Hymns (vol., i p. 194).

"BENEATH a sleeping Infant lies": epitaph by Charles Wesley, set to music by Samuel Wesley, for 2 voices, with a bass, in score.

Additional 14343, ff. 7, 8, 17b.

Paper; about 1839. Oblong folio. See also below, under Glees (pp. 111, *etc.*).

DUETS, in score, by Samuel Wesley, in the hand of Vincent Novello.

1. "La Belle Gabrielle"; with a figured bass. "1793." f. 7.
2. "See, the young, the rosy spring"; with pianoforte accompaniment. From Anacreon, translated by Moore. f. 8.
3. "Of all the joys were e'er possest." The bass is partly figured. "1801." f. 17b.

Additional 35028, ff. 30, 34.

Paper; A.D. 1860. Quarto. See also below, under Songs.

DUETS, with a bass for harpsichord, in score, by Samuel Wesley.

1. "Since pow'rful Love directs thine eye." "1783 (?)." f. 30.
2. "Sweet Constellations." "1782." f. 34.

Additional 36740, ff. 30–80b; 36741, ff. 31–56.

Paper; about 1880–1890. Folio and oblong folio. For 36740, see also under Anthems (vol. i, p. 112); and for 36741, below under Operas (1885–1892).

PORTIONS of Duets, some of them only sketched, in score, by Arthur Goring Thomas. *Autograph.* Nos. 2–4 were composed about 1890. Nos. 1–3, 6, are in full score, the instruments employed including flutes, oboes, clarinets, strings, and others mentioned below. Nos. 1–5 are in Add. 36740; no. 6 in Add. 36741.

1. Duet known as "Sous les étoiles," beg. "La Chaleur du jour est calmée" [1880]; with bassoons, *etc.* The pencil sketches on ff. 22b–28b appear also to refer to this. f. 30.
2. "Night Hymn at sea"; with horns, trumpets, trombones, harp, drums, *etc.* f. 42.
3. "Amours Villageois"; with horns, cornets, harp, triangle, drums, *etc.* f. 48.
4. "L'Aurore" [1891]; the voice-parts only, in score. Partly in duplicate. ff. 70, 76.
5. "Toi, ô mon âme;" with pianoforte accompaniment. Dedicated to Mme. Melba and Mons. Lassalle. ff. 77–80b.
6. "L'Aurore"; with bassoons, horns, cornets, corno Inglese, trombones, drums, harp, *etc.* "1891." ff. 31–56.

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Additional 34543, ff. 90–94.

Paper; A.D. 1893. Quarto. The MS. also contains Instrumental Music, described in vol. iii.

"God bless you, Prince and Princess": Duet, with pianoforte accompaniment, in score, beg. "God gives a bourn to sorrow," with the alternative words, "O lark! from morning's gateway," and the tonic sol-fa notation added in red ink, by Sir W. G. Cusins. Finished June 8, 1893. *Autograph.* The words are by the Rev. Frederick Langbridge, and were written for the marriage of H.R.H. the Duke of York.

Additional 31555, f. 127.

Paper; 19th cent. Quarto. See also below, under Operas.

"Apollo e Dafne": a "cantata," beg. "La terra e liberata," with symphonies and accompaniments for oboes, bassoons, and strings, in score, by Handel. Transcribed by Michael Rophino Lacy from the original at Buckingham Palace.

Additional 31573, ff. 53b (reversed), 80, *etc.*

Paper; 19th cent. Quarto. See also under Oratorios (vol. i, p. 386).

Portions of compositions by Handel.

1. Pianoforte or harpsichord part of the chamber duet, "Spero indarno." f. 53b.
2. The opening bars of the various movements in the cantata "Arresta il passo"; with accompaniments for strings, in score. ff. 80, 80b, 81.

SECTION VI.—GLEES.*

Additional 31806, *passim.*

Paper; about 1768 (f. 140b)–1818 (watermark, f. 202). Oblong folio. See also under Catches (above, p. 31).

Glees, for 3 voices, unless the contrary is stated, in score. Many of them were written for the Prize Medal of the Catch Club.

1. "As Nancy danc'd." "[S.] Webbe." f. 3b.
2. "Let Harmony sweetly resounding." By the same. f. 5.
3. "Soft and sweet" (à 4). "F. Welch." f. 7.

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* A few compositions for solo voices with chorus, and some also with pianoforte accompaniment, described by their writers as "Glees," have been included under this heading, besides a few quasi-Glees with foreign words.

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4. "Wou'd you engage." Anonymous. f. 15.
5. "Tell me where is fancy bred" (à 4). "Stevens." *Autograph.* f. 18.
6. "The Persians stretch their votive arms" (à 4). Anonymous. f. 20.
7. "Shepherds, deck your Crooks." Anonymous. f. 22.
8. "Sister of Phœbus." "Dibdin." f. 25b.
9. "Down in the gleamy Vale" (à 4). "W. Lindley." f. 29.
10. "Now the blue Fly's gone" (à 4). By the same. f. 35.
11. "Soft Cupid." "Travers." f. 46b.
12. "Consign'd to Dust." "Battishill." f. 56.
13. "A Hogshead was offer'd to Bac[c]hus." By the same. f. 57b.
14. "Fair the op'ning Lilly blows" (à 4). "Dr. Arne." f. 59.
15. "Where'er you tread." "[S.] Long." [1764.] f. 61b.
16. "How harmless and free" (à 4). "Wallington." f. 83.
17. "On softest Beds." "Berg." f. 86b.
18. "Hush, Hush; the God of Love." "Long." f. 96b.
19. "Sweet Muse, inspire" (à 4). "Dr. Arne." f. 102.
20. "While fools their time in stormy strife employ" (à 4). "Jn° Staff[d] Smith, 1776." f. 105b.
21. "A full true and particular account." "[Samuel] Peg[ge, jun.]." f. 108b.
22. "All in the downs." "Harmonized by Francis Ireland." f. 112.
23. "Great God of sleep." By the same. f. 113.
24. "We'll drink and we'll never have done" (à 4). "Dr. Allcock, 1774." f. 116.
25. "Jolly Bacchus." "Fra[s] Ireland, 1772." f. 121.
26. "O'er William's Tomb" (à 4). "On the death of the Duke of Cumberland [1765]." "Tho[s] Norris." f. 127.
27. "Turn, Amarillis." Adapted for 4 voices from the trio by Brewer (f. 42). f. 131b.
28. "When here, Lucinda, first we came." Adapted by "Dr. Hayes" from "[H.] Holcombe." f. 136b.
29. "Melting airs" (à 4). "Dr. [W.] Hayes [sen.], 1763." f. 140b.
30. "Come, live with me" (à 4). "Sam[l] Webbe." f. 144b.
31. "Fair Susan" (à 4). "Benj[a] Cooke." f. 147b.
32. "Could Gold prolong my fleeting breath." "Fran[s] Ireland." f. 152b.
33. "Alas, what boast"; described as "elegiac on K[itty] F[ishe]r." "Dr. Harington." f. 158b.
34. "When gay Bacchus." "Jos[h] Baildon, 1766." f. 159b.
35. "To me the wanton girls." "S[l] Webbe [sen.]." f. 162b.
36. "Discord, dire Sister" (à 4). By the same. "1772." f. 164b.
37. "A Gen'rous Friendship" (à 5). By the same. "1768." f. 167.
38. "Welcome, friendly gleams of Night." "S. Webbe." f. 168.
39. "As o'er the varied Meads." By the same. f. 169.
40. "How sleep the Brave" (à 4). "B. Cooke, 1771." f. 171b.
41. "In the merry month of May" (à 4). By the same. "1773." f. 174.
42. "You gave me your heart" (à 5). "S. Webbe [sen.], 1776." f. 179.
43. "Now I'm prepar'd" (à 4). By the same. "1774." f. 180b.
44. "Rise, my joy" (à 4). By the same. "1777." f. 185b.
45. "Quando il mar biancheggia" (à 5). "S. Webbe." f. 187.
46. "When shall we three meet again." By the same. f. 189b.
47. "If love and all the world" (à 4). By Samuel Webbe, sen., 1782. f. 195.
48. "Come hither, Shepherds" (à 5) "R. J. S. Stevens." f. 199.
49. "Drink, drink about." By W. Russell. f. 205.
50. "Far from the world" (à 5). By the same. f. 207.
51. "By winding streams." By the same. f. 212b.
52. "Hark, the bugle horn sounds clear" (à 4). By the same. f. 215.
53. "Let me, while on earth I live" (à 4). By the same. f. 218b.

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Additional 31804, *passim.*

Paper; A.D. 1771–1803, *etc.* Oblong folio. The MS. also contains a sacred Trio (vol. i, p. 464), a Chorus (above, p. 48), and Duets (p. 85).

GLEES, in score, mostly by candidates for the Prize Medal of the Catch Club. Except where the contrary is stated, they are for 4 voices.

1. "Rejoice, our brethren all" (à 3). Anonymous. "1771." f. 2.
2. "Resound, ye hills." "Callcott, 1785." *Autograph.* f. 5.
3. The beginning of "Bear me, ye winds" (à 3). By the same. "1785." *Autograph.* f. 6.
4. "'Tis Beauty calls": prize ode, for solo voices and chorus. "S. Webbe [sen.], 1776." In the hand of John Danby. f. 10.
5. "The thirsty Earth." "[R. J. S.] Stevens." *Autograph.* f. 15.
6. "Hither your wreaths." "Holder." *Autograph* (?). f. 19.
7. "To-morrow with its cares." By R. J. S. Stevens. *Autograph.* f. 21.
8. "Hail, Diana." Anonymous. f. 23.
9. "In awful pause" (à 5). "J. W. Callcott." *Autograph.* f. 25.
10. "In care and sorrow" (à 3). Anonymous. f. 29.
11. "What shall we sing" (à 3). "Dr. Harrington." f. 31.
12. "Sweet stream." By S. Webbe, jun. *Autograph.* f. 33.
13. "The death of fair Adonis" (à 5). "S. Webbe." f. 35.
14. "Hail, hallow'd vault." "Webbe." f. 37.
15. "Hail, young spring." By the same. f. 40.
16. "Care sleeps." "Holder." *Autograph* (?). f. 43.
17. "Hence, corroding cares" (à 3). By the same. *Autograph.* f. 45b.
18. "Rem bene si memini" (à 5). "Sam[l] Webbe, 1803." f. 49.
19. "Instant let yonder youth impart." "[R. J. S.] Stevens." *Autograph.* f. 52.
20. "Go, happy flower" (à 5). By the same. *Autograph.* f. 55.
21. "The fragrant painting of the flow'ry fields." "S. Webbe [sen.], 1784." f. 58b.
22. "Saw ye pass by the weird Sisters." Anonymous. f. 62.
23. "Go, tell Amynta." "J. Elliott." f. 70.
24. "Who is Sylvia." By the same. f. 73.
25. "Glide swiftly on." By J. W. Callcott. "1785." f. 77.
26. "How happy my days" (à 3). Anonymous. f. 80.
27. "Silent nymph." By J. W. Callcott. "1785." f. 82.
28. "Dull, repining Sons of Care." By the same. "1785." *Autograph.* f. 85.
29. "When I drain the rosy bowl" (à 3). Anonymous. f. 89.
30. "When shall we three meet again" (à 3). "[S.] Webbe." f. 94.
31. "Ye shepherds and Nymphs." Anonymous. f. 96.
32. "With freedom blest" (à 3). "S. Webbe." f. 101.
33. "Then let us all in Friendship Live." Anonymous. f. 102b.
34. "Now the spring again returns" (à 3). Anonymous. "1775." f. 106.
35. "Wealth, Sire of flatt'ry." Anonymous. f. 111.
36. "When the Nightingale doth sing" (à 5). By J. W. Callcott. "1785." f. 113.
37. "How sweet the air." Anonymous. "1781." f. 115.
38. "To me the wanton girls" (à 3). "[S.] Webbe [sen.]." f. 117b.
39. "The man who in his breast contains" (à 3). "S. W[ebbe]." f. 119b.
40. "Come, Melancholly" (à 3). "[W.] Russell." *Autograph* (?). f. 121.
41. "Lone Minstrel." By the same. *Autograph* (?). f. 122b.
42. "Go, Damon, go." Attributed to "[S.] Paxton" in the index. In the hand of Dr. Ayrton. f. 125.
43. "While others labour to be great" (à 3). Anonymous. "1781." f. 127.

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44. "Let kings for Empire" (à 3). "S. Webbe." f. 129b.
45. "As Nancy danc'd" (à 3). By the same. f. 131b.
46. "Come to the greenwood." Anonymous. f. 133.
47. "As the moments roll." By S. Webbe, jun. *Autograph.* f. 135b.
48. "A plague on Egypt's art." "Steph[n] Paxton." In the hand of Dr. Ayrton. f. 137.
49. "When to the Muses' haunted hill"; for solo voices and chorus. By S. Webbe. f. 144.

Additional 31805, *passim*.

Paper; A.D. 1775 (f. 163b)–1822 (f. 67b), *etc.* Oblong folio. The MS. also contains a Catch (above, p. 40), Duets (p. 85), and parts of Operas (late 18th cent.), described below.

GLEES, *etc.*; a collection similar to the preceding.

1. "Tis Love and Harmony" (à 3). To be repeated in chorus. Anonymous. In the hand of E. Warren Horne. f. 2.
2. An "Epicedium," beg. "The Death of fair Adonis" (à 5). "S. Webbe." f. 4.
3. "The Star that bids the Shepherd fold." By J. W. Callcott. "1785." *Autograph.* f. 6.
4. "The glorious Sun." "[S. (?)] Webbe." f. 10.
5. "Do not ask me, charming Phillis." "S. Webbe," f. 12.
6. "The Partial Muse." By J. W. Callcott. "1785." f. 14.
7. "Chant we the Requiem." In memory of Samuel Webbe [sen. (?)]. "[C. S.] Evans, 1817." f. 18.
8. "Sweet are the banks." "Bayley." f. 24b.
9. "You spotted snakes." "W. B. Earle." f. 29.
10. "Beneath a churchyard Yew." "Mich[l] Rock." f. 33.
11. "Have you seen the virgin snow." "Dr. Cooke." f. 35.
12. "True as the Needle" (à 3). "[S.] Webbe." f. 39.
13. "Great Bacchus, O aid us" (à 5). "[S.] Paxton, 1778." f. 41b.
14. "Cupid, my Pleasure." "S. Webbe." f. 45b.
15. "The Blossom so pleasing" (à 5). "Webbe." f. 47b.
16. "A thick twisted brake." Anonymous. "1780." f. 50.
17. "A Wizard Dame." "Callcott, 1785." *Autograph.* f. 54.
18. "Come live like me" (à 3). Anonymous. f. 58.
19. "Delusive, sightless God." "S. Webbe." f. 60b.
20. "Come, ye party jangling swains." "Danby." f. 63.
21. "See, our bark scuds o'er the main" (à 3, with pianoforte accompaniment). "Dr. Stevenson." f. 65.
22. "Come, Lucy, my Love." "J. Jolly, 1822." Presented to the Concentores in 1824. f. 69.
23. "With breath the spacious organ fill." "Webbe." f. 74.
24. "When whisp'ring strains" (à 4). Anonymous. f. 76.
25. "To Fortune give immortal Praise" (à 3). Anonymous. f. 80.
26. "Living let me pleasure have" (à 3). Anonymous. "1777." f. 82.
27. "Haste, my fair" (à 5). "J. C. Pring, M.B." f. 83.
28. "Hence, hence, avaunt: 'tis holy ground" (à 5). By the same. f. 87.
29. "My little heart" (à 3). "Webbe." f. 92.
30. "Shed roses." "Callcott, 1785." f. 93.
31. "To the Gods of the Ocean" (à 5). "Webbe." f. 97b.
32. "Ye meadows so lovely" (à 3). Anonymous. f. 102b.
33. "Consign'd to dust." "Battishill." f. 104b.
34. "What tho' no weeping loves": elegy. "Callcott, 1785." f. 106.
35. "Shepherd, wouldst thou here obtain" (à 3). By the same according to Add. 27642, f. 65, but ascribed to

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"Danby" in the index to the present MS.). "1785." f. 108.
36. "Swiftly from the Mountain's Brow." "Webbe." f. 111b.
37. "The mighty Conqueror." "Sam' Webbe." f. 115.
38. "Bear me, ye winds" (à 3). "Callcott, 1785." *Autograph.* f. 117.
39. "How sweet to sense" (à 3). Anonymous. "1775." f. 119.
40. "Lady Anne Bothwell's lament," beg. "Balow, my babe." "Jos. Corfe." f. 121.
41. "O lay me near" (à 5). By Callcott. "1785." f. 123.
42. "O Memory, Celestial Maid." "Stevens." f. 125.
43. Another setting by the same. *Autograph.* f. 127.
44. "O Thou who badst thy Turtles" (à 3). By Callcott. "1785." f. 130.
45. "O waft me to the joys of love." Anonymous. f. 133.
46. "Place me where never summer Breeze" (à 5). "Stevens." *Autograph.* f. 139.
47. "Shall I then hope" (à 3). Anonymous. f. 141.
48. "Ye Sons of Elegance." Anonymous. f. 143.
49. "Wine gives the Lover vigour." "Webbe." f. 145b.
50. "Winter with his dismal train" (à 3): described as "Ode for the New Year (1817)." "Cutler" (see index, f. 1). f. 147.
51. "Down in the gleamy vale": elegy. "W. Linley." f. 149.
52. "Let India boast." "Webbe." Watermark 1805. f. 153.
53. "Let not rage thy bosom firing." "Dr. Arne." f. 158.
54. "Winds whisper gently" (à 3). Anonymous. "1775." f. 163.
55. "There's a difference" (à 3). Anonymous. f. 164.
56. "Consign'd to Dust": epitaph, apparently on Thomas Brown, "Orgst of St. Gabriel Fenchurch,...who dyed...1776, etat. 18." Anonymous. f. 166.
57. "What shepherd or nymph" (à 3). Anonymous. f. 170.
58. "How sweet amidst the calm." By Callcott. f. 173.
59. "In Airy Dreams" (à 5). Anonymous. f. 176.
60. "In these deep Solitudes." Anonymous. "1785." f. 178.
61. "The Cloudcapt Tow'rs." Anonymous. f. 182.
62. "Revered Shade." Anonymous. f. 186.
63. "Tell me, lovely Shepherd" (for 2 choirs of 4 voices each). Anonymous. f. 188.
64. "What a frail life" (à 5). "Stevens." *Autograph.* f. 193.
65. "When to the Muses' haunted hill" (for solo voices and 5-part chorus). "J. S. Smith." f. 204.
66. "When winds breathe soft" (à 5). "S. Webbe, 1784." f. 209.
67. "Blest as th' immortal Gods." "Stevens." *Autograph.* f. 215.
68. "If love and all the world were young." "Sam' Webbe, 1782." f. 219.
69. "In paper case": epitaph on a dormouse. "Dr. Cooke." f. 221b.
70. "Thy voice, O Harmony." Probably by S. Webbe, jun. *Autograph.* f. 223.
71. "Come live with me and be my dear" (à 3). Anonymous. f. 226.

Additional 31810.

Paper; ff. 214. About 1777 (f. 1b)–1821 (see below). Oblong folio.

GLEES, in score, by R. J. S. Stevens. Most of them were revised at Lambeth or Charterhouse in 1819 or 1821. Unless the contrary is stated, they are for 5 voices and *autograph*. Some are in duplicate and triplicate.

1. "Prithee, foolish boy, give o'er" (à 3). [1777.] f. 1.
2. "Love in her sunny eyes" (à 4). "1780." The words by Cowley. ff. 3, 4.
3. "Blest as th' immortal Gods" (à 4).

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"1784." The words from Phillips' "Sappho." f. 7.
4. "Beneath an Infant sleeping lies." "1785." f. 12.
5. "'Tis mirth that fills the veins" (à 4). "1785." The words from Beaumont and Fletcher's "Knight of the burning Pestle." f. 15.
6. "Place me where never Summer breeze." "1786." f. 18.
7. "Go, happy flower." "1786." f. 22.
8. "O thou who drew'st in tears." "1786." f. 26.
9. "O mistress mine." "1788." ff. 28, 31, 33.
10. "To be gazing on those charms." "1789." f. 36.
11. "Although soft sleep." "1789." f. 39.
12. "Go, lovely Rose" (à 4). "1790." f. 41.
13. "Thy form has a resistless grace." "1791." f. 45.
14. "Charming to Love is morning's hour." "1791." f. 48.
15. "Balmy Gale, I prithee say" (à 3). "1791." f. 52.
16. "Send home my long strayed eyes" (à 3). "1792." f. 55.
17. "Now the hungry Lion roars" (à 4). "1792." f. 57.
18. "Belinda, see from yonder flowers" (à 4). "1793." f. 62.
19. "Sober lay" (à 3—solo and chorus). "1794." The words are by Samuel Birch. f. 64.
20. "O thou that rollest above." "1794." f. 68.
21. "Call forth the song." "1794." f. 75.
22. "Come hither, Shepherd's swain." "1795," *etc.* ff. 80, 94.
23. "Pack Clouds away." "1796." ff. 85, 198.
24. "Tho from thy Bank of velvet." "1797." *Copy.* f. 88.
25. "If in that Breast" (à 3). "1799," *etc.* The words are by Sir Henry Moore. ff. 99, 161, 213b.
26. "All my sense thy sweetness gained." "1799." f. 101.
27. "Hence away, ye Syrens" (à 4). "1806." The words are by George Wither, 1614. f. 106.
28. "O how the spring of Love" (à 4). "1807," *etc.* ff. 109, 114, 129.
29. "Whence comes my love" (à 4). "1808." The words are by John Harington, 1564. ff. 119, 124.
30. "O gentle sleep." "1814." ff. 133, 137.
31. "Oh Nightingale, best Poet of the Grove" (à 4). "1814." ff. 141, 145, 149.
32. "Sad winter passed" (à 3). [1819.] f. 152.
33. "Saw you the Nymph." "1821." ff. 155, 158.
34. "Ill fated Carthage." Watermark 1798. The words from Hoole's translation of Tasso. ff. 163, 168, 173, 179–183 (vocal parts).
35. "To me boon nature frankly yields": so-called "fugue" for 4 solo voices and chorus. In the hand of [Miss A. M.] Jeffery. f. 184.
36. "Mark'd you her eye" (à 3). In the same hand. f. 191.
37. "The cloud-cap't Towers" (à 6). In the same hand. Watermark 1798. f. 196.
38. "Floreat æternum Carthusiana domus"; for 4 solo voices and chorus. f. 199.
39. "No, 'twas neither shape nor feature." Arranged for Miss Jeffery as a glee for 3 voices with pianoforte duet accompaniment, from "Io ti lascio," an air by [? J. C.] Bach. *Copy.* f. 200.
40. "Blow, blow, thou winter wind" (à 4). In the hand of [J. P.] Street. Watermark 1819. f. 210.

Additional 31807, *passim.*

Paper; A.D. 1779 (f. 147b)–1823 (f. 24b). Quarto. The MS. also contains a sacred Canon (vol. i, p. 125) and a secular Trio (below).

GLEES, in score. Except where the contrary is stated, they are for 4 voices and anonymous.

1. "Here I'll meditate" (à 5). f. 1.
2. "Hark! hark! the Lark." "Dr. Cooke." f. 3.
3. "Come, thou Monarch of the Vine"

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(à 3). By the same. f. 4.
4. "So full of life" (à 3). ff. 5b, 165.
5. "Tweedside"; beg. "What Beauties does Flora disclose." Harmonized for 3 voices, with pianoforte accompaniment, by T. B. Everett [organist of Tonbridge], a pupil of Saml. Webbe, sen., in 1820. *Autograph.* f. 9.
6. "Come, rosy God" (à 3). By the same. "1809." The words are by J. Blacklock. f. 11.
7. "How goodly seems it." f. 16.
8. "Hither, all ye loves" (à 3). By S. Webbe. f. 18.
9. "Friendship is the joy of reason." f. 20.
10. "Yield thee to Pleasure, old Care." "Wm. Crotch, 1808." *Autograph.* The words are by Robt. Bloomfield. f. 22.
11. "Home, sweet home." Harmonized in 1823 by T. B. Everett. *Autograph.* f. 24.
12. "Tell me, thou dear departed shade" (à 3). "John Dyne." f. 28.
13. "Tell me, Shepherds, have you seen" (à 3). "Geo. Berg." f. 30.
14. "How sleep the brave" (à 3). "Francis Ireland." f. 34.
15. "To these lone shades." "Geo. [Berg?]." f. 36.
16. "Waste 'are those walls" (à 3). "Battershall" (*sc.* Battishill?). f. 38.
17. "Riches chance may take." f. 39.
18. "Fear no more the heat" (à 3). "Dr. Nares." f. 41.
19. "Fruitful Earth drinks up the Rain." f. 45.
20. "Fain would I in lofty verse" (à 3). f. 47.
21. "Think not, dear Phebe." f. 51.
22. "The maid who modestly conceals." f. 53.
23. "Come, ye nymphs and swains." f. 55b.
24. "Stretch'd on the Bier." "Dr. Alcock." f. 57b.
25. "Hark! the merry Tabor strikes" (à 3). f. 60.
26. "Now the Glasses they are empty" (à 3). f. 70.
27. "Bacchus, Jove's delightfull Boy" (à 3). f. 72b.
28. "O Harmony . . . to thee." "L. Atterbury, 1796." f. 74.
29. "Come, oh come, Etherial Guest" (à 3). "[B.] Cooke, 1785." f. 76.
30. "If 'tis joy to wound a Lover" (à 3). By the same. f. 80.
31. "Up the Hill or cross the Lawn." f. 82.
32. "Go, gentle gales"; with violoncello accompaniment. f. 85.
33. "Go, tell Amynta" (à 3). "Maria Hester Park." f. 90b.
34. "Mark, how the bashful morn" (à 3). f. 92.
35. "O mistress mine" (à 5). f. 93.
36. "Nymph, over Thee" (à 5). f. 97.
37. "Forth from yonder sable cloud." f. 99.
38. "He on whose birth." f. 103.
39. "Farewell, a long farewell." f. 105.
40. "Blest as th' immortal Gods" (à 3). f. 107.
41. "He that loves a rosy Cheek." f. 109.
42. "My bosom glow'd" (à 3). f. 111b.
43. "Tell my Strephon." By John Hindle. f. 113b.
44. "Discord, dire sister." "Webbe." f. 118.
45. "O lead me to some peaceful Gloom"; with figured bass. "Francis Ireland." f. 120.
46. "Oh all ye Blest Harmonious Quire." f. 125.
47. "O sleep, thou flatterer." f. 127.
48. "Wives by the dozen," beg. "O Death, how thou spoilst" (à 3). f. 131.
49. "Hark, hark, from the woodlands" (à 5). f. 133.
50. "O Night more pleasing." "S. W[ebbe?]." f. 137.
51. "Oh gentle Love." By John Danby. f. 139.
52. "Pleasures enchanted ground." "J^no Hindle, 1791." f. 142.
53. "She's gone; lament ye fair" (à 3): elegy on Miss Maria Linley (d. 1787). f. 145.
54. "Melpomene, thy loss." On the death of David Garrick, 1779. *Autograph.* f. 147.
55. "Time is old" (à 3). f. 149.
56. "To soften care." "Dr. Arne." f. 151b.
57. "Tell me then the Reason why" (à 3). "Luff^a Atterbury." f. 153b.

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58. "This Tomb be thine, ANACREON." f. 155.
59. "Thee the voice, the dance, obey." By J. W. Callcott (?). "1785." f. 157.
60. "Say, gentle Nymphs." f. 161.
61. "I scorn the chilling wind." By J. W. Callcott. "1785." f. 168.
62. "If gold could wasted Life restore" (à 3). "Jos^{h} Baildon." f. 171.
63. "In vain you tell" (à 3). "Francis Ireland." f. 174.
64. "Is there no Balsam" (à 5). f. 177.
65. "Oh England, oh my native Isle!" (à 3). "Clement Smith, M.D." f. 178.

Additional 31222, ff. 27b–46 *passim*.

Paper; A.D. 1781, 1782. Oblong quarto. See also under Motets (vol. i, p. 312).

GLEES, in score, by Samuel Wesley. *Autograph.*

1. "Goosy, Goosy, Gander" (à 2, with a bass for harpsichord). f. 27b.
2. "Adieu, ye soft scenes" (à 3). "1781." f. 29b.
3. "When Orpheus went down" (à 3). f. 31b.
4. "Circle the bowl" (à 4). f. 36b.
5. "Whilst Prussia's warlike monarch blusters" (à 4). "1782." f. 41.

Additional 27642, *passim*.

Paper; A.D. 1783–1801. Oblong quarto. See also under sacred Canons (vol. i, p. 120).

GLEES, cheerful and serious, for 4 voices (unless the contrary is stated), in score, by Dr. John Wall Callcott. *Autograph.* Nos. 7–13 are dated 1790; nos. 17–38 and 40–47, 1784; nos. 49, 50, 52–70 and 72, 1786; and nos. 73–76 and 78–89, 1785; the dates of the others, where indicated, are given below.

1. "Hear, how the nightingales" (à 5). f. 7.
2, 3. "Yes, my country, boldly tread" and "To mortal man" (à 3). "1799." The words from Potter's *Euripides*. ff. 9, 10.
4. "If happily ye wish to live" (à 3). "1801." Words by "Peter Pindar." f. 11.
5. "Eternal Hope." "1801." f. 13.
6. "Ye barren rocks" (à 3). "1799." f. 15.
7. "Lo, where this silent marble weeps" (à 3). f. 17.
8. "Dauntless on his native sands." f. 19.
9. "Your Pæans change" (à 3): dirge in William Hayley's *Eudora*. f. 21.
10. "Oh, why so mute, my gentle Lyre." f. 27.
11. "Sweetly breathing vernal air" (à 5). f. 32.
12. "Where thro' the curtains of the night." f. 36.
13. "Come, balmy Hope" (à 3). f. 38.
14. "Lo, where incumbent o'er the shade" (à 3). f. 39.
15. "O Thou, the Nymph with placid Eye" (à 3). "1791." f. 41.
16. "Hail, Queen of Thought." "1782" (probably intended for "1784"). f. 43.
17. "High on a Mountain's Lofty Brow" (à 3). f. 45b.
18. "Silent Nymph, here sunk to rest." f. 47.
19. "The Partial Muse." f. 48b.
20. "The Star that bids the Shepherd fold." f. 51.
21. "In these delightful solitudes" (Eloisa to Abelard). f. 53.
22. "Oh, Eloisa, art thou still the same" (Abelard to Eloisa). f. 55.
23. "Sad is my Day" (à 5). f. 57.
24. "A wizard dame." f. 59.
25. "O Thou, who badst thy Turtles" (à 3). f. 61.
26. "Lo, on yon Pyramid." f. 63.

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27. "Shepherd, wouldst thou here obtain" (à 3). f. 65.
28. "Search where Ambition rag'd" (à 3). f. 67.
29. "I scorn the chilling wind." f. 69.
30. "When the Nightingale doth sing" (à 5). f. 71.
31. "O Venus, Regina Cnidi." f. 73.
32. "Say, lovely Youth." f. 75.
33. "Hail, Golden Star" (à 3). f. 77b.
34. "Shed Roses." f. 79.
35. "Star of descending night." f. 81.
36. "Sweet Nymph, around thy hallowd Shrine" (à 3): elegy on Miss Maria Linley. f. 85.
37. "Bear me, ye winds" (à 3). f. 87.
38. "What tho no weeping Loves": elegy. f. 88b.
39. "O Lay me near some Limpid Stream" (à 5). "1783." f. 90.
40. "Oh think not the Maid" (à 3). f. 91.
41. "Glide swiftly on, thou purling Stream." f. 91b.
42. "In yon deep Bed": ode on the death of [James ?] Thomson. f. 94.
43. "Ah, hills belov'd" (à 5). f. 96.
44. "Resound, ye hills." f. 100.
45. "Let Sol his annual Journies run" (à 3). f. 102b.
46. "Pompey was a madman." f. 104.
47. "When Arthur first in court began" (à 3). f. 106.
48. Hence, away, despondent Care" (à 5). *Imperfect* at the end. f. 112b.
49. "The minutes, the hours" (à 3). f. 115.
50. "Forlorn from shade to shade I rove." f. 116.
51. "Dear Youth, tho' hence I wander far." f. 116b.
52. "Ye distant spires." f. 118.
53. "Fill your glasses; banish Grief" (à 3). f. 120.
54. "Ah, tell me why should silly man" (à 3). f. 122.
55. "Oh thou, who sittst a smiling bride." f. 123.
56. "See in the morning." f. 125b.
57. "The sun sets in night" (à 3). f. 127.
58. "Let Vanity adorn the marble Tomb." f. 127b.
59. "Shall I wasting in despair" (à 3). f. 129b.
60. "Queen of the Lyre." f. 131.
61. "O Qui me gelidis in vallibus" (à 3). f. 132.
62. "Take, oh take those lips away" (à 5). f. 133.
63. "On Pleasure's smooth wings" (à 3). f. 135.
64. "The Queen of Love" (à 3). f. 136.
65. "Hide me, oh Hide me in this cooling cave." f. 138.
66. "Sweet Offspring of enraptured May" (à 3). f. 139.
67. "Here end my chains" (à 3). f. 139b.
68. "My sheep I neglected" (à 3). f. 140.
69. "When Paridel trys in the Dance" (à 3). f. 141b.
70. "Zephyr, with thy downy wing." f. 143.
71. "How sweet amidst the calm serene." f. 144.
72. "Those gay . . . ." *Unfinished.* f. 152.
73. "Oh Love, how swift" (à 5). f. 169.
74. "Ye fields with blighted herbage brown." f. 171.
75. "O dear remembered scenes." f. 172.
76. "O[e]r Paraclete's sequestred cell" (à 3). f. 175.
77. "O thou, the friend of man." f. 176.
78. "Man's feeble Race." f. 177.
79. "Where is the Breast can rage." f. 179.
80. "How lov'd, how valued" (à 5). f. 180.
81. "Led by the Muse" (à 3). f. 181.
82. "Descend, ye storms." f. 182.
83. "How dreadful is their doom." f. 183.
84. "Hark, from the sacred oak." f. 185.
85. "Where by remorse impell'd." f. 186.
86. "Say, Father Thames" (à 5). f. 188.
87. "Come, Gentle Spring." f. 190.
88. "Fear no more the heat of the sun." f. 195.
89. "Farewell to Lochaber" (à 3). f. 198b.

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Additional 27645, *passim*.

Paper; A.D. 1783–1806. Oblong quarto. See also under sacred Canons (vol. i, p. 122).

GLEES (for 4 voices, unless the contrary is stated), in score, by J. W. Callcott. *Autograph.*

1. "Go, plaintive Breeze" (à 5). f. 2.
2. "Adonis is no more." f. 7.
3. "She, midst the Lightning's Blaze." f. 9.
4. "Venit summa dies." f. 11.
5. "Hear how the Nightingales" (à 5). "1796." f. 12.
6. "Ah, hills belovd" (à 5). "1783." f. 14.
7. "'Tis the soft descending rain." "1793." f. 23.
8. "Sisters in sorrow." "1793." f. 25.
9. "Mona, Pure as this glittring race of light." "1786." f. 27b.
10. "Sweet Bard": elegy (à 6). "1786." f. 29.
11. "My Phillida, a dieu": elegy. "1787." f. 39.
12. "Fragrant Flora" (à 8—double quartet). "1786." f. 41.
13. "No more, fond youth." "1785." f. 46.
14. "Sigh not, ye winds." "1791." f. 56.
15. "Return, Alpheus" (à 3). "1791." f. 58.
16. "Ye beauteous nymphs" (à 5). "1791." f. 60.
17. "Oh thou, orr what remaynes of thee." "1789." f. 63.
18. "Triumphant Love." "Prize medal, 1791." f. 72.
19. "O thou, whereer (thie bones att reste)." "1789." f. 74.
20. "Oh mother, mother, now advise" (à 3). "1799." f. 77.
21. "Fill the horn of glossy hue." "1799." f. 80.
22. "Why does beauteous Lina weep" (à 5). "1799." f. 82.
23. "Dull, repining Sons of Care." "1784." (Prize medal, 1785.) f. 86.
24. "As I was going to Derby" (à 3). "1790." f. 88.
25. "Green thorn of the hill of ghosts." "1801." f. 90.
26. "Now the spirits plastic might." "1806." f. 94.
27. "My flocks feed not" (à 3). "1799." f. 98.

Additional 31806, *passim*.

Paper; about 1784 (f. 123)–1826 (f. 49), *etc.* Quarto. The MS. also contains a secular Canon (above, p. 7), Catches (p. 40), and Madrigals, *etc.* (late 18th cent.), described below.

GLEES, for 3 voices and anonymous (unless the contrary is stated), in score.

1. "To the pale tyrant" (à 4). "S. Webbe." f. 2b.
2. "Just like love." "Har[monize]d by V. Novello." f. 5.
3. "If the Glasses, boy, are empty." Two copies, the second with figured bass. ff. 8, 161b.
4. "Let not rage" (à 4). "Set by D[r] Arne . . . for the Earl of Eglinton." f. 11.
5. "'Tis Eve" (à 4). "Rev[d] C. J. Smyth." f. 14.
6. "I gave my harp" (à 4, beginning with bass solo). "I. W. Holder, M.B." (in 1792). f. 16.
7. "Faire Daffodilles." "W[m] S. Stevens, 1821." *Autograph.* Presented to Mr. Hawes. f. 22.
8. "Sweetly dawns the early Day." "Clement Smith, M.D." (in 1800). f. 25.
9. Love, inform thy faithfull Creature" (à 4). "[P.] Hellendaal." f. 28.
10. "A Gen'rous Friendship" (à 5).

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"[S.] Webbe [sen.]." ff. 32b, 156b.
11. "The Greenland Hunter," beg. "Cold are the breeses." "Dr Chard." f. 34.
12. "Come to the Greenwood." "I. Worgan, B.M." (Mus. Doc. in 1775). f. 40.
13. "Adieu! sweet Shades." "Atterbury." f. 42.
14. "Come, dear Pastora." By the same. f. 43.
15. "Oh gentle Love, assist" (à 4). "Danby." f. 45b.
16. "The Bonnie wee Wife," beg. "She's a winsome wee thing" (à 4). "Harmonized...by J. A. Tattet... 1826." The words by Burns. f. 49.
17. "Gazing on th' enliv'ning Bowl" (à 4). "Alcock." f. 52.
18. "Go, tuneful Bird" (à 4). "Callcott." f. 55.
19. "Ah, hills belov'd" (à 5). By the same. f. 57b.
20. "What time the jocund" (à 4). By the same. f. 61b.
21. "May Harmony and mutual love" (à 4). "Dr Alcock." f. 65.
22. "Hither, hither, all ye loves." "Webbe." f. 66.
23. "Here, ye Pow'rs, O let me rove" (à 4). "Alcock." f. 68.
24. "Drinking is an English diversion" (à 4). By the same. f. 69.
25. "Fill, fill, my Friend, the foaming Bowl." f. 71.
26. Prize ode, beg. "Tis Beauty calls" (à 4—solo and chorus). "[S.] Webbe [sen.], 1776." f. 77.
27. "If 'tis Joy." "Benj[a] Cooke." f. 83.
28. "Blest pair of Syrens" (à 4). "Alcock." f. 85.
29. "Breathe soft, ye winds." f. 92.
30. "Her Eye proclaims her sprung from Jove." f. 94.
31. "Weep, all ye Muses" (à 4); with an (*autograph*?) emendation. ff. 100, 101.
32. "While George in sorrow bows": epitaph on General Wolfe. f. 103.
33. "Alas, what boast": described as "Elegiac on seeing the Celebrated K[itty] F[ishe]r in her Coffin." "Dr. Harington." f. 105b.
34. "Ye woods and ye valleys, lament": elegy. f. 107.
35. "A Lover once I did espy." f. 109.
36. "What chilling Thought" (à 4). f. 111.
37. "Peace to thy feeling Heart" (à 4). f. 115.
38. "As the fond Mother" (à 4). On the death of Dr. Johnson. f. 117.
39. "While the Vine's balmy Juice." f. 119.
40. "With two black eyes." f. 121b.
41. "Let the Waiter bring clean Glasses." "John Soaper, 1784." f. 123.
42. "When charming Chloe" (à 6). "S. Webbe." f. 125.
43. "Me non sdegni." "1789." f. 130.
44. "Welcome, welcome, ev'ry guest." f. 133.
45. "It is not that winds loudly roar" (à 4). f. 137b.
46. "Peace . . . to the souls of the Heroes." "I. W. Callcott, M.B." (in 1785). f. 141b.
47. "Come, live with me" (à 4). "Samuel Webbe." f. 144b.
48. "Great God of sleep." "Worgan." f. 148b.
49. "Hush! Hush! the God of Love." "[S. (?)] Long." f. 150b.
50. "In vain you tell" (à 4, with a bass for harpsichord). f. 154b.
51. "Voglio andare." f. 155b.
52. "Adieu to the Village." By J. Baildon. f. 161b.
53. "Colla bottiglia in mano." "Cocchi." f. 164b.
54. "Hence, all ye vain delights" (à 6). "S[l] Webbe." f. 167b.

Additional 34608, f. 33b (reversed).

Paper; about 1785–1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

"WHEN Troy town had for ten years past"; for 4 voices, in score, in the hand, and probably the composition, of J. Stafford Smith.

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Additional 31811, *passim*.

Paper; A.D. 1785 (f. 29b)–1818 (f. 73). Oblong folio. See also under Catches (above, p. 40).

GLEES, for 4 voices and in score (unless the contrary is stated).

1. "Turn, Amarillis." "Thos. Brewer." f. 6.
2. "Adieu to the Village" (à 3). "Jos. Baildon." f. 11.
3. "Ah! fading joy"; the bass part to be doubled by a violoncello or pianoforte. "I. Tyndall, 1785." f. 29.
4. "To fair Fidele's grassy tomb" (à 3). The melody by [Rev. —] Carter. "Harmonized by R. J. S. Stevens." The words by William Collins, of Chichester. f. 60.
5. "Hush! ev'ry rude and vulgar noise." By Samuel Pegge. Watermark 1794. f. 63.
6. "A gen'rous friendship" (à 5). In compressed score. "[S.] Webbe [sen]." f. 67.
7. "Sweet stream." "Sam. Webbe, Jun^r." *Autograph.* Unsuccessfully performed at his father's benefit (see note by R. J. S. Stevens at end). f. 69.
8. "You pretty birds." "W^m Horsley." Watermark 1818. The words are by Dryden. f. 73.
9. "An awful gloom." "F. H. Barthelemon, 1797." ff. 85, 85b.
10. "Sweet muse, who lovst the Virgin Spring" (à 5—solo and chorus). In parts. In the hand, and probably the composition, of R. J. S. Stevens. f. 87.
11. "Anti Syrens," beg. "Think not true pleasure" (à 3). "Stafford Smith." f. 95.
12. "Hark, the hollow woods"; with an additional first soprano part and horn parts. By the same. ff. 97–101.
13. "Gentle swains, unseal your eyes" (à 5). Anonymous. f. 109.
14. "Push the rosy goblet round" (à 3). Anonymous. f. 111.
15. "When shall we three meet again" (à 3—bass part). By S. Webbe. *Imperfect.* f. 116.
16. "Search where ambition rag'd" (à 3). By J. W. Callcott, "1785." f. 117.
17. "Say, lovely Youth." By the same, "1785." f. 119.
18. "Make there my tomb." Anonymous. f. 125.
19. "Music, the fiercest grief" (à 3). Anonymous. f. 127.
20. "Wheree'er my Delia comes." Anonymous. f. 150.
21. "Breathe soft, ye winds" (à 3). Anonymous. The words from Ambrose Philips' *Pastorals.* f. 164 b.

Additional 19647, ff. 43, 108.

Paper; A.D. 1786, *etc.* Oblong folio and folio. See also below, under Songs (1786–1789).

VOCAL compositions for 3 voices, in score, by J[ames] Hook.

1. "The Reveillee," beg. "Rise, Cynthia, rise": "Glee," with symphony and accompaniments for flutes, horns, and strings, in score, "1786." *Autograph.* The words are by the Earl of Orford. Sung by [Charles] Incledon, and others. ff. 43–46b.
2. "Golden Sun": described as "canzonett," without accompaniment. f. 108.

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Additional 34126, ff. 20b–57 *passim*.

Paper; about 1789. Oblong octavo. See also below, under Songs.

GLEES, for 3 voices, in score.

1. "Gripe'm greedy." "W. Tansur, Senr." f. 20b.
2. "Ye that in Concert sing." By the same. f. 21b.
3. "Fair Venus." Anonymous. f. 22b.
4. "Oh ye who bathe in Courtly bliss." Anonymous. The words are by Dodsley. f. 35b.
5. "Beneath the silent rural Cell." "Harington." f. 38.
6. "Gentle Sighs my Soul discover." By the same. f. 57.

Additional 27644, *passim*.

Paper; A.D. 1789–1799. Oblong quarto. The MS. belonged to William Hutchins Callcott. See also under Anthems (vol. i, p. 95).

GLEES, for 3 voices (unless the contrary is stated), in score. They are, with the exception of no. 21, by Dr. J. W. Callcott. *Autograph.*

1. "Forgive, blest shade." "1795." f. 4.
2. "It was a fryer of order gray." "1795." f. 4b.
3. "Quando ben finisce." "1799." f. 6.
4. "Aldiberontiphoscophornio." *Imperfect.* [1799.] f. 6b.
5. "Desolate is the dwelling of Morna." "1799." f. 7.
6. "The Red Cross Knight," beg. "Blow, warder, blow." "1797." f. 9.
7. "Who comes so dark." "1791." f. 13.
8. "Peace . . . to the souls of the heroes." This and nos. 9–11 appear to have been written originally for 1 voice. f. 15.
9. "In the lonely vale of streams" (à 4). "1798." f. 17.
10. "Mark the merry elves." f. 19.
11. "Ah, why this boding start" (à 4). "1796." f. 20.
12. "Are the white hours for ever fled" (à 4). "1789." f. 22.
13. "You gentlemen of England." "1792." f. 24.
14. "From the chambers of the east." "1799." f. 25.
15. "See, with ivy chaplet bound." "1791." (Prize medal, 1792.) f. 27.
16. "Go, Idle Boy" (à 4). "Prize Medal, 1789." f. 29.
17. "Lovely seems the moon's fair lustre" (à 4). "1790." f. 31.
18. "O snatch me swift from these tempestuous scenes" (à 5). "1790." f. 33.
19. "Triumphant Love" (à 4). "1790." (Prize Medal, 1791.) f. 38.
20. "Father of Heroes" (à 5). "1791." (Prize Medal, 1792.) f. 40.
21. "The leaf that falls in autumn's hour" (à 5). "Sir A. W. Callcott." *Autograph.* f. 45.

Additional 31723, f. 7.

Paper; about 1790 (supposed date of publication). Folio. See also under Oratorios (vol. i, p. 377).

"DAUGHTER sweet of voice and air"; for 5 voices, in score, by Samuel Webbe [jun. ?]. Apparently *autograph.*

Additional 35003, ff. 69, 97.

Paper; A.D. 1791. Oblong folio. See also under Motets (vol. i, p. 349).

"SAY, can pow'r and lawless wealth"; for 3 voices, by Samuel Wesley, 1791. *Autograph.* In parts (ff. 69–74), and in score (f. 97).

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Additional 31671, ff. 38–71b *passim*.

Paper; about 1794–1811 (see below). Oblong quarto. No. 8 belonged to Thomas Greatorex; no. 9 was presented by its composer to the Concentores [Sodales]. See also under Catches (above, p. 31).

GLEES, for 3 voices (unless the contrary is stated), in score.

1. "Why should the lover." By John Davy. *Autograph.* f. 38.
2. "Ah, better far beneath the spreading shade." By the same. *Autograph.* f. 40.
3. "Slow, fresh fount" (à 4). "Wm. Horsley." *Autograph.* f. 48b.
4. "Go, tuneful Bird" (à 4). Watermark 1794. This and nos. 5–7 are by "Dr. Crotch." f. 53.
5. "To love thee, O my Emma." f. 56.
6. "Hence, Bacchus." f. 59.
7. "Nymph, with thee at early dawn." f. 61b.
8. "Low in a vale." "W. Hawes." f. 64.
9. "Take, O Take, those lips away" (à 4). "Jas. Elliott." Watermark 1811. f. 69.

Additional 31715, *passim*.

Paper; A.D. 1797–1811. Oblong folio. See also below, under Madrigals (1802, 1805).

GLEES, for 3 voices (unless the contrary is stated), in score, by William Linley. *Autograph.*

1. "Sweet warbler." "1797." f. 2.
2. "Sweet Echo sleeps" (à 4). f. 5.
3. "Down in the gleamy vale" (à 4). "1799." f. 11.
4. "In secret pining." "1800." f. 15.
5. "Rosy God of wine." "1800." f. 19b.
6. "Come, Chloe, fill the genial Bowl." "1800." f. 24.
7. "O fairest of the virgin Band." "1800." f. 28.
8. "Thou to whom the World unknown" (à 4). "1800." From Collins' "Ode to Fear." f. 32.
9. "Poor Adelaide" (à 4). "1800." f. 42.
10. "How sweet is Love's first gentle Sway." "1805." f. 50.
11. "Have you not seen." "1805." f. 60.
12. "How sweetly could I lay my head." "1805." f. 64.
13. "Lone Bird of Eve" (à 4). "1805." f. 67.
14. "Chloris, I swear": epigram. "1806." f. 72b.
15. "Your mother says." "1809." f. 74.
16. "O Virgin pale." "1810." f. 76.
17. "Hail, great Apollo" (à 4). "1810." f. 82.
18. "How can I sing." "1811." f. 89.
19. "Fill high the Cup." "1811." f. 92.

Additional 14343, f. 53.

Paper; A.D. 1798. Oblong folio. See also below, p. 119.

"ROSES, their sharp Spines being gone"; for 3 voices, in score, by Samuel Wesley. *Autograph.* "Received Aug. 29, [17]98." The words are from Beaumont and Fletcher's "Two Noble Kinsmen."

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Additional 5337, ff. 83, 85.

Paper; 18th cent. Quarto. See also under Oratorios (vol. i, p. 367).

TWO COMPOSITIONS for 3 voices, in score.

1. GLEE in praise of Sack, beg. "Sack is the prince of wines." "Dr Jn° Wilson." f. 83.
2. "Elegy," beg. "View here the Youth." "Wm Boyce." f. 85.

Additional 29291, f. 51.

Paper; 18th cent. Small folio. See also under sacred Canons (vol. i, p. 123).

GLEES for 3 voices, by James Corfe.

1. ["Fill the bowl."] The last fourteen bars only. Published posthumously by the composer's nephew, Joseph Corfe, in 1800.
2. "Come, Damon, leave thy sadness."

Additional 30842.

Paper; ff. 5. Second half of the 18th cent. Quarto. Presented by Major G. A. Crawford.

"QUEEN of fancy"; for 3 voices, in score, by Thomas Carter. *Autograph.*

Additional 25074, f. 5b; 25075, f. 23b.

Paper; late 18th cent. Oblong folio. See also below, under Operas (1799).

"ADIEU to the Village"; in compressed score. [By Joseph Baildon.] Two copies.

Additional 34609, ff. 53b, 79b, 80.

Paper; late 18th cent. Folio. See also under Anthems (vol. i, p. 92).

ORIGINAL sketches of Glees, in short score, by J. Stafford Smith.

1. "The roving bee at early dawn." f. 53b.
2. "Hark, y^e^ hollow woods resounding." Different from the glee to those words in Add. 31811, f. 97 (above, p. 109). f. 80 (reversed).
3. "Happy are we met." f. 79b (reversed).

Additional 30950, f. 136.

Paper; 18th–19th cent. Quarto. See also below, under Operas.

SKETCH of a Glee, without words, by Charles Dibdin. *Autograph.*

Additional 30957, *passim.*

Paper; 18th–19th cent. Oblong folio. The MS. also contains Catches (above, p. 42), a Chorus (p. 49), and other compositions, described below.

GLEES composed or collected by Charles Dibdin, apparently intended for insertion, with instrumental accompaniments, in his dramatic works.

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Nos. 1, 4 and 5 are *autograph*. Unless the contrary is stated, they are for 3 voices, and in score.

1. "Break off, break off." A single part. f. 3.
2. "Would ye know where freedom's found." f. 5b.
3. "Give me the man who freely quaffs." Two 3rd voice parts and one 4th voice part. ff. 12b–17.
4. "Do re mi fa sol la." f. 32.
5. "Hither come and follow me." f. 32b.
6. "Kind relief." Tenor and bass parts. ff. 35, 37.
7. "Love delights the Giddy Lad" (à 2). f. 39b.
8. "Sister of Phœbus." 2nd tenor and bass parts. ff. 50b, 52b.

Additional 31809, *passim*.

Paper; 18th–19th cent. Oblong folio. The MS. also contains Catches (above, p. 43), Madrigals, Songs (1761), both described below, and Pianoforte Solos (in vol. iii).

GLEES, for 4 voices (unless the contrary is stated), in score. The greater part of the MS. is in the hand of — Foulis, probably the amanuensis of that name employed by R. J. S. Stevens (see Add. 31811, f. 28b).

1. "As now the shades of Eve." "Dr. Cooke." f. 1.
2. "When winds breathe soft" (à 5). "Sam[l] Webbe." f. 9b.
3. "When to the Muses' haunted Hill": described as "Occasional Ode," for solo voices and 5-part chorus. "J. S. Smith." f. 16b.
4. "Slender's Ghost," beg. "Beneath a churchyard yew." "Mich[l] Rock." f. 22.
5. "Hail, hallow'd Fane." "Earl of Mornington." f. 25.
6. "Sweet Thrush." "Jno. Danby." f. 28b.
7. "Come, fairest Nymph" (à 3). "Earl of Mornington." f. 32b.
8. "Sweet Muse, inspire thy suppliant Bard." "Dr. Arne." f. 36.

Additional 36652, ff. 18–19b.

Paper; beginning of 19th cent. Oblong folio. See also under Oratorios (vol. i, p. 378).

"YE darksome Woods"; for 3 voices, with a few occasional notes of symphony, apparently for organ or pianoforte, in score. Anonymous. The words are by Robert Bloomfield.

Additional 30521, f. 19.

Paper; early 19th cent. Quarto. See also below, under Songs (1824).

"LOVE in a shower"; for 3 voices, in score, by R. A. Firth. *Autograph* (?).

Additional 34073, f. 97b.

Paper; early 19th cent. Oblong folio. See also under Anthems (vol. i, p. 97).

SKETCH, unfinished, of a "Serious Glee on the Death of [James] Thomson, Author of the Seasons, by Mr. Collins." In the hand of

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Vincent Novello, who is probably its composer. For 4 voices, in score. Begins "In yonder grave a Druid lies."

Additional 34725, f. 121.

Paper; early 19th cent. Oblong folio. See also below, under Operas.

"AWAKE, my Harp, some joyful measure": Glee for 2 sopranos and bass, with pianoforte accompaniment, in score, by Henry Rowley Bishop. *Autograph.* In the latter part, the bass has not been filled in.

Additional 31812, ff. 86–118 *passim.*

Paper; A.D. 1800 (f. 100)–1837 (watermark, f. 97). Quarto. Most of the pieces in the MS. appear to have been belonged to R. J. S. Stevens. It also contains Madrigals (1813), Odes (1828), Songs (1798), and other compositions, described below, and in vol. iii.

GLEES, for 4 voices and in score, unless the contrary is stated.

1. "Fill all the glasses." "C. Evans." [1812]. *Autograph* (?). f. 86.
2. "When should lovers breathe their vows" (à 5). "T. F. Walmisley." f. 90.
3. "Hail, lovely Shade" (à 3). "Rev[d] Mr. Jenner." f. 98.
4. "Raise the song of mourning" (à 5): described as "Glee and Cho[ru]s." In parts. "R. J. S. Stevens, 1800." Originally sung by [Reginald] Spofforth, [Samuel] Webbe [jun.] and [James] Bartleman. The words from Ossian. f. 100.
5. "Whence comes my love?" By the same. f. 113.
6. "To the pale Tyrant." *Unfinished.* By Samuel Webbe. f. 118.

Additional 31815, *passim.*

Paper; A.D. 1800, *etc.* Oblong folio. See also under Oratorios (vol. i, p. 373).

COMPOSITIONS for solo voices and chorus, without accompaniments, in parts, by R. J. S. Stevens. *Autograph.* Nos. 1 and 2 are described as "Odes."

1. "Raise the song of mourning"; three more copies of no. 4 of the preceding MS. ff. 85, 94, 102.
2. "Hail, meek ey'd mercy" (? for 6 voices—1st and 2nd soprano, counter-tenor, 1st and 2nd tenor, and bass). f. 109.
3. "Come, oh come, etherial Guest" (for 5 voices—counter-tenor, 3 tenors, and bass). f. 120.

Additional 34007, f. 51.

Paper; A.D. 1802. Oblong folio. See also below, under Songs (1804).

"OBERON": Glee for 5 voices, beg. "Hither, hither, sportive maids"; written by James Hook for Vauxhall in 1802. *Autograph.* There are accompaniments for flutes, violins, horns, tenor, and bass, in score.

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Additional 27643, ff. 2–14b.

Paper; about 1808–1812. Quarto. The MS. belonged to William Hutchins Callcott. It also contains a sacred Canon (vol. i, p. 120), a sacred Song (*ib.* p. 451), Catches (above, p. 33), and a secular Song (1810), described below.

GLEES, in score, by Dr. J. W. Callcott. *Autograph.* The first three are for 3 voices.

1. "Ye Mariners of England." "1810." f. 2.
2. "When Time was entwining the garland." "1809." f. 4.
3. "Soft blows the wind." "1812." f. 6.
4. "See, baleful Iris" (double quartet). The initials at the beginning are evidently those of the singers. f. 8.

Additional 32021, *passim*.

Paper; A.D. 1806–1850. Oblong quarto. The MS. also contains sacred Canons, (vol. i, p. 127), a sacred Chorus (*ib.* p. 166), a sacred Quartet (*ib.* p. 4), Catches (above, p. 44), and a Pianoforte Solo (1825), in vol. iii.

GLEES, for 4 voices (unless the contrary is stated), in score, by Thomas Miles. *Autograph.* The names of the authors of the words, *etc.*, are generally given in brackets.

1. "Hail, Innocence, celestial maid" (à 3). "1807." (Ogilvie.) f. 2b.
2. "Within this cot." [1807.] f. 5.
3. "O sacred solitude." "1806." (Dr. Young.) f. 6b.
4. "Pride, pomp, and pleasures of the world." "1811." f. 11.
5. "What, tho' around the warrior's bed": dirge. "1815." (Charlotte Nooth.) f. 13.
6. "Far in some shady blest retreat." "1812." (Ogilvie.) f. 15.
7. "Hail to this happy day" (à 3). [1816.] f. 19b.
8. "Beneath those rugged elms" (à 5). "1821." (Gray's "Elegy.") f. 23b.
9. "Of all the birds on bush and tree" (à 3). (Scott's *Kenilworth.*) f. 25b.
10. "The Sun, when rising from his bed." "1819." f. 28.
11. "There came three merry men" (à 3). "1820." (Scott's *Ivanhoe.*) f. 31b.
12. "Come, fill the bowl." "1823." (Henry Neele.) f. 35.
13. "Ye gentle muses" (à 5). "1823." (Pope's "Winter.") f. 38b.
14. "O had I been by Fate decreed." "1823." This and Nos. 15–18 are headed "Six (*sic*) Airs from the Opera of Love in a Village Harmonized . . . by Thomas Miles." The so-called opera was a pasticcio compiled, about 1790, from works by the composers mentioned below, and many others. "[S.] Howard." f. 46b.
15. "How blest the maid" (à 3). "1823." "Galuppi." f. 47b.
16. "Oh, how shall I in language weak." "1824." "Carey." f. 48b.
17. "Gentle youth, ah tell me why." [1826.] "Dr Arne." f. 50b.
18. "Let gay ones and great" (à 3). "1850." "Baildon." f. 51b.
19. "Drink ye to her that each loves best." "1824." (Thomas Campbell.) f. 53.
20. "Bring the bowl which you boast" (à 3). "1826." (Scott's *Woodstock.*) f. 57.
21. From that celestial orb." "1826." f. 59.
22. "Balmy pledge of love sincere." "1828." f. 62.
23. "I think the Frog A jolly dog" (à 3). "1845." f. 65.
24. "What is Beauty? Who can show?" (à 3). "1850." f. 67.

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Additional 14340, ff. 40–52.

Paper; A.D. 1807. Quarto. See also under Motets (vol. i, p. 318).

GLEES, in score, by Samuel Wesley.

1. "What Bliss to Life can Autumn yield" (à 3). "1807." *Autograph.* The words from Dr. Johnson's "Autumn." f. 40.
2. "If in fighting foolish Systems" (à 3). "1807." *Autograph.* f. 46b.
3. "Life is a jest" (à 4). Apparently in the hand of Matthew Cooke. f. 51.

Additional 35005, ff. 49–65b, 115.

Paper; A.D. 1807–1836. Quarto. See also below, under Songs (1783–1785).

GLEES for 3 voices, in score, by Samuel Wesley. Mostly *autograph.*

1. "What bliss to life can Autumn yield." "1807." f. 49.
2. "While ev'ry short-liv'd Flow'r." [1822.] f. 53.
3. "Goosy, goosy, Gander." About 1836 (watermark). f. 57.
4. "Here shall the Morn" (à 4). The words from Pope's "Elegy on an unfortunate Lady." f. 59.
5. "Part of the 41st Ode of Anacreon." ["Hilaroi piomen," see Add. 14343, below, p. 119]. *Copy.* f. 115.

Additional 31716, *passim.*

Paper; A.D. 1808–1819. Oblong folio. The MS. also contains a Madrigal (1812), described below.

GLEES for 4 voices (unless the contrary is stated), in score, by William Linley. *Autograph.*

1. "No, never shall my soul forget." "1812." f. 2.
2. "Phillis, you little rosy Rake" (à 3). "1813." f. 12.
3. "God of the Bow" (à 3). "1815." f. 14.
4. "There is strange Music" (à 3): elegy. "1816." f. 18.
5. "If ought of oaten stop" (à 3). "1816." From Collins's "Ode to the Evening." f. 22.
6. "I am the Comforter of those that mourn": elegy. "1816." f. 27.
7. "Go, musing Traveller." "1817." f. 32.
8. "Chant we the Requiem." "1817." f. 38.
9. "At that dread Hour." "1818." Gained Prize Medal of Catch Club in 1821. f. 46.
10. "Frolick and free." "1819." f. 55.
11. "Ere yet we Slumbers seek." "1819." f. 63.
12. "Ye little Troops of Fairies" (à 3). This and the remaining numbers appear to be taken from *Fairy Fantasies*, 1808–1809. f. 67.
13. "Hark! from yon ruin'd Abbey Walls." f. 71.
14. "Zephyr, whither art thou straying" (à 3). f. 78.
15. "Sweet, airy Being." The words by Thomas Moore. f. 82.
16. "Would you the Fairy Regions see" (à 3). f. 89.
17. "Now the blue Fly's gone to Bed." f. 92.
18. "On the Down of a Thistle I fly." f. 98.

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Additional 19648, ff. 16, 18.

Paper; A.D. 1810. Quarto. The MS. also contains sacred Canons (vol. i, p. 128), a secular Canon (above, p. 10), Catches (p. 44), Duets (p. 94), and other compositions described below and in vol. iii.

GLEES for 3 voices, in score, in the hand of D. Bruguier, to whom the volume appears to have originally belonged.

1. "To sing of Love's passion." "D. Bruguier, 1810." f. 16.
2. "O young Lochinvar!" Adapted by the same from "T. Attwood." f. 18.

Additional 35003, ff. 75–98b.

Paper; A.D. 1811–1822. Oblong folio. See also under Motets (vol. i, p. 349).

GLEES by Samuel Wesley. Unless the contrary is stated, they are for 3 voices, in score, and *autograph*.

1. "The Rights of Man," beg. "While others, Delia, use their Pen." About 1811 (watermark). f. 75.
2. "Now the trumpets' martial sound" (à 4). "1815." On the Peace of 1814. f. 79.
3. "While evry short-liv'd Flower" (à 4). "1822." f. 83.
4. "There are by fond Mama supplied Six reasons against Sammy's ride"; with a bass. An early composition. f. 86.
5. "On the salt wave we live"; with accompaniment apparently for 2 violins and a bass. f. 88.
6. "When Friendship, Love, and Truth abound." f. 91.
7. "Roses, their sharp spines being gone." The words from Beaumont and Fletcher's "Two Noble Kinsmen." f. 95.

Additional 34610, ff. 35, 37–40b *passim*.

Paper; about 1812 (see ff. 31, 32). Quarto. See also under Anthems (vol. i, p. 93).

"RETIREMENT": a serious glee for 4 voices, beg. "To these lov'd shades," by Matthew Cooke. *Autograph*. In score (f. 35), followed by the single parts (ff. 37b, 38b, 39b and 40b).

Additional 14342, f. 69.

Paper; A.D. 1813. Oblong folio. See also under Masses (vol. , p. 234).

"OLD King Cole"; for 3 voices, in score, by Samuel Wesley, 1813. *Autograph*.

Additional 34803, ff. 33b, 67.

Paper; A.D. 1822. Quarto. See also below, under Songs (1820–1824).

GLEES for 4 voices, by John Lodge Ellerton. *Autograph*.

1. "Wreath[e] the bowl with flowers of soul." In score. "1822." f. 33b.
2. "Far in the chambers of the west": apparently a glee for soprano, two tenors and bass. In parts. f. 67.

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Additional 36966–36968, *passim*.

Paper; A.D. 1830–1834. Oblong folio. See also below, under Songs.

"GLEES," for 3 voices (unless the contrary is stated), composed by Henry R[owley] Bishop for Vauxhall Gardens. With symphonies and accompaniments for horns, clarinets, flutes (ottavino and traverso), oboes, bassoons, trumpets, kettledrums and strings, and occasionally also bass-drum, cymbals, triangle and trombones. In the seventh piece (36968, f. 78) side-drum, bell and "crash" are also used. Generally in two separate scores. *Autograph.*

36966. 1. "The Palmer Knights." "1830." ff. 2–11.
2. "Four merry boys are we" (à 4). "1830." ff. 96–109b.

36967. 1. "The Thistle, the Shamrock and Rose," beg. "In a lovely bow'r one day." "1831." ff. 2–11.
2. "The Fisherman's Good Night" (à 4), beg. "Lo! the day's champion." "1832." ff. 137–142b.
3. "Bacchanalian," beg. "O! were the sea a sea of wine." "1832." ff. 196–205b.

36968. 1. "All in the greenwood shade." "1833." f. 70.
2. "The Enraged Musician" (à 4), beg. "O! pray have you never heard of Signor Scratchimento" (à 4). "1834." ff. 78–99.
3. "When the moon is riding high" (for 3 sopranos). "1834." ff. 200–213.

Additional 30273, ff. 4, 5b.

Paper; about 1833 (watermark, f. 35). Narrow oblong octavo. See also under Catches (above, p. 45).

GLEES for 3 voices, in score, by Dr. Henry Harington.

1. "What shall we sing now." f. 4.
2. "Sing old Rose," beg. "Now we're met." f. 5b.

Additional 31415, *passim*.

Paper; after 1885. Oblong octavo. See also below, under Madrigals.

GLEES, in parts. Nos. 1 and 8–10 are for 4 voices; the others for 5.

1. "Awake, Eolian lyre." "J. Danby." i, f. 6b; ii, f. 3b; iv, f. 6b; vi, f. 6.
2. "You gave me your heart." "S. Webbe, 1776." i, f. 7; ii, f. 5b; iv, f. 8b; v, f. 4; vi, f. 8.
3. "O Bird of Eve." "Lord Mornington." i, f. 7b; ii, f. 6; iv, f. 10; v, f. 5b; vi, f. 9b.
4. "It was a lover." "R. J. S. Stevens, 1786." i, f. 8; ii, f. 6b; iii, f. 7b; iv, f. 10b; vi, f. 9b.
5. "Amidst the myrtles." "Jon. Battishill." i, f. 12b; ii, f. 11; iv, f. 14b; v, f. 6; vi, f. 13.
6. "A gen'rous Friendship." "S. Webbe." [1768.] i, f. 15; iii, f. 13; iv, f. 16b; v, f. 7; vi, f. 15b.
7. "Mark'd you her eye." "Spofforth." i, f. 21; ii, f. 16b; iv, f. 23; v, f. 8b; vi, f. 21.
8. "Crabbed age and youth." "R. J. S. Stevens." ii, f. 4b; iv, f. 7b; v, f. 3b; vi, f. 7.
9. "Melting Airs." "Dr. Hayes, 1763." iii, f. 7; iv, f. 9b; v, f. 5b; vi, f. 9.
10. "When despairing Cupid stealeth." Anonymous. iii, f. 8; iv, f. 44b; v, f. 20; vi, f.

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Additional 14343, *passim*.

Paper; about 1839 (see f. 46). Oblong folio. The MS. also contains a sacred Quartet (vol. i, p. 391), Duets (above, p. 97), another Glee (p. 111), and other compositions, described below and in vol. iii.

GLEES, for 3 voices (with two exceptions noted below), in score, by Samuel Wesley. In the hand of Vincent Novello, from MSS. belonging to Charles Stokes, *etc.*

1. "While others, Delia, use their Pen." "1800." f. 4b.
2. "Sol, Do, Re, Mi": a fantasia. f. 6.
3. "When Bacchus, Jove's immortal Boy." "1806." f. 9b.
4. "Hilaroi piomen." "1800." The words are from Anacreon. f. 11b.
5. "When down his throat." The words by Madan. f. 17.
6. "Now the trumpet's martial sound" (à 4). On the Peace of 1814. The words by W. B. Kingston. f. 21.
7. "Goosy, Goosy, Gander"; with figured bass. f. 25.
8. "While ev'ry short liv'd Flower" (à 4). "1822." f. 25b.
9. "Say, can Pow'r." f. 30b.
10. "Beneath, a sleeping Infant lies." f. 32b.
11. "Happy the man." The words from Dryden's Horace. f. 39b.
12. "O Sacred Bird." The words by Dr. Akenside. f. 41.
13. "Roses, their sharp spines being gone." "1798." f. 43b.

Additional 32587, ff. 28–45b.

Paper; A.D. 1841–1852. Oblong quarto. The MS. also contains a Catch (above, p. 47), a fragment of an Opera (19th cent.), described below, and Pianoforte Solos, in vol. iii.

GLEES for 4 voices, in score, by William P. Stevens. *Autograph.*

1. "Bless'd as th' immortal Gods." "1850." f. 28.
2. "Lov'd tho' thou art." "1841." Words by Thomas B. Shaw. f. 30.
3. "On a day, alack the day." With pianoforte accompaniment. Prize Glee. f. 37.
4. "Why so pale?" "1852." f. 41.

Additional 35028, ff. 4–15, 18–29b.

Paper; A.D. 1860. Quarto. See also below, under Songs.

GLEES, for 3 voices (unless the contrary is stated), in score, by Samuel Wesley.

1. "Circle the bowl" (à 4). "1782." f. 4.
2. "Thou happy wretch." "1783." The words are from Young's "Night Thoughts." f. 12.
3. "There are by fond Mama supplied." About 1778. f. 14.
4. "Goosy, goosy, Gander." About 1781. f. 18.
5. "A-dieu, ye soft scenes of delight." f. 19.
6. "When Orpheus went down." About 1781. f. 21.
7. "When first thy soft lips." "1783." f. 25.

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Egerton 2571, ff. 26, 29b, 36b.

Paper; 19th cent. Oblong folio. See also under Motets (vol. i, p. 362).

GLEES, in score, by Samuel Wesley.

1. "O sacred bird" (à 3). f. 26.
2. "Say, can pow'r or lawless wealth" (à 3). f. 29b.
3. "Life is a jest" (à 4): air. f. 36b.

SECTION VII.—MADRIGALS

INCLUDING BALLETS, EARLY CHANSONS OR CANZONETS FOR SEVERAL VOICES, VILLANELLAS, AND A FEW COMPOSITIONS OF THE EARLY PART OF THE 17TH CENTURY WHICH HAVE SOME RESEMBLANCE TO PARTSONGS.

Additional 24198, f. 1b.

Vellum; 14th–15th cent. Folio. See also under Motets (vol. i, p. 256).

"TROP est fol ky me bayle sa femme." Only one part.

Additional 34200, ff. 57–60.

Paper; early 15th cent. Octavo. See also under Treatises, in vol. iii.

CHANSONS for 3 voices, in parts. Anonymous.

1. "Il (?) veul prendre." The treble wanting. f. 57.
2. "Sans amer home." f. 57b.
3. "Quant vous." f. 58b.
4. "Bonum vinum cum sapore." f. 59b.

Cotton, Titus A. xxvi, ff. 3b–7b *passim*.

Paper; about 1448 (see f. 3). Octavo. See also below, under Songs.

CHANSONS for 2 or 3 voices, in parts, apparently written in the north of Italy. Anonymous.

1. "Jour a iour" (à 3). f. 3b.
2. "Qu'en puisie" (à 2). f. 4.
3. "Vne fois auant que mourir" (à 3). f. 4b.
4. "Je me recommande" (à 3). f. 5b.
5. Without words (à 2). f. 6.
6. Without words (apparently à 3, with an alternative 2nd contra-tenor part). f. 7b.

Additional 29987, ff. 2b–69b *passim*.

Vellum; 15th–16th cent. Octavo. The MS. appears to have been written for a member of the Medici family (see arms on f. 2); it belonged in 1670 to Carlo di Tommaso Strozzi, who added an index of names (f. 1). It contains other compositions, *etc.*, described elsewhere.

"MADRIALI," "Ballate," "Caccie," *etc.*, by little-known Italian composers of the 15th century. There are similar collections in the

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Biblioteca Laurenziana at Florence (87) and in the Bibliothèque Nationale at Paris. Unless the contrary is stated, the compositions are for 2 voices and anonymous. Most of them have a ritornello or refrain at the end of each verse.

1. "O dolcie (*sic*) apresso un bel." ff. 2b, 4b.
2. "Di nouo e gionto un caualier." "Magister Jacobus de Bolonia." f. 3b.
3. "O Perla gentil"; with the same refrain as no. 1. f. 5b.
4. "Apres' une (*sic*) fiume." f. 6b.
5. "Per allegrezza." f. 7.
6. "O tu chara scientia." "Magister Johannes de Frorentia" (*sc.* Florentia). f. 7b.
7. "Si chome (*sc.* siccome) al canto." "Magister Jacobus de Bolonia." f. 8b.
8. "Sedendo a lonbra." "Magister Johannes de Frorentia." f. 9.
9. "Si dolce no[n] so" (à 3). "Magister Franciscus de Frorençia." f. 9b.
10. "Mvsican (*sic*) son." By the same. f. 10b.
11. "Al bacho." "Frater Bartolinus de Padoua." f. 12b.
12. "Prima uertute." "Magister Jachobus de Bolonia." f. 13b.
13. "Mille merçe de Amore." f. 14.
14. "Qvando la terra." "Frater Bartolinus de Padoua." ff. 14b, 21b.
15. "La dolce cera" (à 3). By the same. f. 15b.
16. "Vseletto seluagio." "Magister Jachobus de Bolonia." f. 16b.
17. "Vn bel parlare." By the same. f. 17b.
18. "Piu no mi churo." "Maestro Giouanni de Chascina." f. 18b.
19. "I[o] credo ch' i dormiua." "Ser Lorenço." f. 19b.
20. "Qual legie moue." "Frater Bartolinus de Padoua." f. 20b.
21. "Per isparverare." f. 22b.
22. "Non aurama (*sic*) pieta" (à 3). f. 23b.
23. "Donna, sito falito." f. 24.
24. "Guard' una volta" (à 3). f. 24b.
25. "I son vn pellegrin." f. 25.
26. "Perche di nouo sdegno." Only one part. "Francescho de Frorencia." f. 25b.
27. "Tosto che lalba": a "chaccia" or hunting-song. "Ser Gheradello." f. 26.
28. "L' aspido sordo." f. 26b.
29. "La dona mia uole." f. 27.
30. "Non senti, donna." f. 27b.
31. "Se pronto non sara." f. 28.
32. "Nella piu chara parte." "Magister Franciscus de Frorençia." f. 28b.
33. "Sia quel chesser." "Frate Andrea de Servi." f. 29.
34. "Gran pianta" (à 3). "Magister Francisus de Frorençia." f. 29b.
35. "A Dyou, a dyou." By the same. f. 30.
36. "Parte si con dolore" (à 3). By the same. f. 30b.
37. "I son tuo, donna." "Ser Nicholo del Proposto." f. 31.
38. "Lamantachassera" (*sic*). f. 31b.
39. "Informa quasi tral uegliare": a "Chaccia." ff. 32, 69b.
40. "Piu bella donna." "Maestro F[r]ancescho di Firençe." f. 32b.
41. "Donna, non fu giamay." "Bonauitus Corsini, pit[t]or." f. 33.
42. "Vid[d]i nell o[m]bra." "Ser Lorenço, prete." f. 33b.
43. "Piata (*sic*) ti moua." "Bonauitus Chorsini, pitor." f. 34b.
44. "Amor, tu uedi." By the same. f. 35.
45. "Povero çappator." "Ser Lorenço di Fio[renze]." f. 35b.
46. "I fu gia bianch' ucciel." "Ser Donatto da Chascina." f. 36b.
47. "Po[i]che datte mi chonuien partir." f. 37.
48. "Io uegio in gran dolo." "Ser Nicholo dell Proposto." f. 39.
49. "Chosi pensoso." f. 39b.
50. "Chil ben sofri." f. 40.
51. "Nell' aqua chiara." "Frate Vincenço." f. 40b.
52. "Dapoy chel sole." "Ser Nicholo del Proposto." f. 41b.
53. "State su, donne." By the same. f. 42b.
54. "Ittase nera star." "Ser Lorenço." f. 43b.

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55. "No di spregiarui." "Ser Nicholo del Proposto." f. 44b.
56. "Ittase nera star." "Maestro Vincentij." f. 45.
57. "Sotto uerdi frascetti." "Ser Gheradello." f. 45b.
58. "Mentr' che vagho uiso." "Ser Nichollo del Proposto." f. 46.
59. "La neve, el ghiaccio." "Fratte Guigliemo di Sco. Spirito." f. 46b.
60. "I pregho amor." f. 47b.
61. "Come tradi[r] pe[n]sasti." "Jachopo Pianel[l]aio de Firençe." f. 48.
62. "Lasso per mie" (à 3). f. 48b.
63. "Quanto piu charo fay" (à 3). "Fra[n]cescho de Frorençia." f. 49b.
64. "Per llafruença." "Francescho [Landino] Degli Orghanni." f. 50b.
65. "Se non ti piaque." "Don Paghollo." f. 51b.
66. A few bars of a madrigal, without words. "Ser Nicholo del Proposto." f. 52b.
67. "Donna, i prego amore" (à 3). f. 53b.
68. "Benche partir da te." "Ser Nicholo del Proposto." f. 54.
69. "Posando lonbra." f. 54b.
70. "Ben ch' io serua con fe." f. 55.
71. "Donna, tu pur." f. 55b.
72. "Gia perchi pensso." f. 59b.
73. "Bench' amar, crudel." f. 60.
74. "Ciascum (*sic*) faccia per se." "Ser Nichollo del Proposto." f. 70b.
75. "Giporte" (*sic*). f. 71.
76. "Con leuriere." "Ser Gherardello." f. 71b.
77. "Tremando piu che foglia." "Rosso de Chollegrana." f. 72b.
78. "Chosa non necha" (*sc.* nega); à 3. f. 73b.
79. "Non piu diro." "Ser Nicholo del Proposto." f. 74.
80. "El gradisio" (*sc.* Il gran desio); à 3. f. 74b.
81–84. The tenor of four short "Chançonete tedesche," without words. f. 75.
85. "Lalma mia piangie" (à 3). "M[agister] Franciscus." f. 75b.
86. "Nessum pongha sperança" (à 3). f. 76b.
87. "Or sus uous dormet" (à 3). f. 77b.
88. "Segugi a corde." f. 78b.
89. "Comtenplar le gran chose" (à 3). "Francescho." f. 79.
90. "Dolce signore." By the same. f. 79b.
91. "La dolcie uista." By the same. f. 80.
92. "Lucea nel prato." By the same. f. 80b.
93. "Per um verde boschetto." "Fra Bartolino." f. 81b.

Printed Book, K. i. e. 1 (at the end).

Paper; early 16th cent. Small oblong octavo. The first part of the book consists of printed "Songes, ix of iiii partes and xi of thre partes," by English composers, 1530.

COMPOSITIONS probably for 3 or 4 voices. Alto part.

1. "Behold and see how byrds dothe fly." "Samoht Notterts," *sc.* Thomas Stretton.
2. "By a banke as I ley"; with second part, "The nyghtyngalle, y^e^ lady and mestres of alle musyk"; and third part, "None may with hym compare." A song in praise of "y^e^ defender of owr feythe," *sc.* Henry VIII. Anonymous.

Harley 5242.

Vellum; ff. 48. Early 16th cent. Octavo.

CHANSONS, for 3 voices (with one exception), in parts, with illuminated initials and occasionally an illuminated border in which occur the letters F F (Françoise, to whom several of the verses are addressed),

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and a monogram, probably intended for M A M I E. The only composer named (f. 5b) is Antoine de Fevin (fl. 1514).

1. "Vray dieu damours." f. 1b.
2. "Seigneurs que dieu vous gard"; with second part, "Et pour vous faire entendre" (à 2). f. 3b.
3. "Je le lairray" (*sc.* laisserai). "Anth. de Feuin." f. 5b.
4. "Maulditz soient ces mariz jaloux." f. 7b.
5. "Non mudera ma constance." *Imperfect* at the end. f. 9b.
6. "Pensez de faire garnison." f. 11b.
7. "Si jeusse Marion." f. 12b.
8. "Tres doulce dame." f. 13b.
9. "Le bon espoir que mon cueur a"; with second part, "Jay endure paine." f. 15b.
10. "Souvent je mesbatz." f. 17b.
11. "Celle qui ma demande." f. 18b.
12. "Dieu la gard la bergerotte." f. 19b.
13. "Adieu, solaz." f. 20b.
14. "Si iay perdu." f. 21b.
15. "[S]i jaime mon amy." Superius only. f. 22b.
16. "En despit des faulx mesdisans." Superius wanting. f. 23.
17. "Hellas, jen suis marri." f. 24b.
18. "Il ny a yci celuy." f. 26b.
19. "Petite fleur cointe et jolie." f. 27b.
20. "A vous non aultre." f. 28b.
21. "A Dieu, mamour et mon desir." f. 30b.
22. "Royne des flours la plus belle." f. 32b.
23. "Royne des flours que jay tant desiree." f. 33b.
24. "Royne des flours que je desire." f. 35.
25. "Lamour de moy." f. 36b.
26. "Il fait bon aimer loysellet"; with a second part, "Il fait bon escouter." f. 38b.
27. "[N]on mudera ma constance" (different from no. 5). f. 40b.
28. "[O]n a mal dit de mon amy." f. 41b.
29. "[M]ais que ce fust le plaisir delle." f. 43b.
30. "[D]ieu gard celle de deshonneur." f. 45b.
31. "[V]ray dieu, qui my confortera." *Imperfect* at the end. f. 47b.

The music of nos. 1, 13, 15 and 28 occurs (with slight variations) in the rather later MS., Add. 35087 (below, p. 128), as do also the words of several others of the Chansons.

Royal Appendix 58, *passim*.

Paper; early 16th cent. Oblong octavo. The MS. contains other music, sacred and secular, described elsewhere. A note on f. 3 connects it with the diocese of Exeter; and another on f. 39b, with the town of Cardiff. It belonged formerly to Dominus Johannes B——y (f. 59b).

Vocal compositions: one part only (except in no. 27), chiefly tenor. Unless the contrary is stated, they are anonymous.

1. "A[h], the syghes that come fro my hert." By W. Cornish. f. 1.
2. "Though that she cannot Redresse." f. 3b.
3. "Colle to me the Rysshes greene." f. 4.
4. "Down bery down": a "Rownde." f. 4b.
5. "Westron wynde." f. 5.
6. "Iff I hade wytt." f. 5b.
7. "Why soo vnkende." f. 6.
8. "Kytt hathe lost hur key." f. 6b.
9. "[B]low thy horne, hunter." By W. Cornish. f. 7b.
10. "Alone, alone . . . in wyldernys." f. 8.
11. "The lyttell prety nygtyngale." ff. 8b, 9b.
12. "Cum home, swet hart." f. 8b.
13. "Nay, Mary." f. 8.

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14. "To leve alone." f. 10.
15. "By a bancke as I lay." f. 10b.
16. "Thys yenders nyght I herd a wyght." f. 12b.
17. "Nay, Mary" (different from no. 13). f. 13.
18. "Coll to me the russhes grene" (different from no. 3). f. 14b.
19. "O my lady dure." "Parker, monke of Stratforde." f. 16b.
20. "Rasyd ys my mynde." f. 17.
21. "Now fayre, fayrest off euery fayre." Supposed to have been written on the marriage of Margaret, sister of Henry VIII, to James IV, of Scotland, in 1503. f. 17b.
22. "Those I doo syng." f. 18b.
23. "Petyously constraynyd am I." "Docter Copere." f. 19b.
24. "When fortune had me avaunsyd." f. 21b.
25. "Frere Gastkyn." "Raff Drake." f. 24b.
26. "The whele off fortune." f. 50.
27. "My lytell fole ys gon to play" (à 3). f. 55b.

Additional 5465, ff. 2b–46b, 89b–115.

Vellum; early 16th cent. Quarto. See also under Carols (vol. i, p. 139).

Compositions, in parts, by English musicians of the end of the 15th and beginning of the 16th centuries. Nos. 1–12 are for 2 voices (treble and contra-tenor or tenor); the others for 3 voices.

1. "The farther I go." "William Newark." f. 2b.
2. "A[h] my herte, I knowe yow well." Anonymous. f. 3b.
3. "What causyth me wofull thoughtis." "William Newark." f. 4b.
4. "So fer I trow." By the same. f. 6b.
5. "My wofull hart." "Sheryngam." f. 7b.
6. "Demyd wrongfully." Treble only. Anonymous. f. 9b.
7. "O my desyre." "William Newark." f. 10.
8. "Lett serch your myndis." Contra-tenor only. "Hamshere." f. 11.
9. "Love fayne would I." Treble only of 1st verse. Anonymous. f. 11b.
10. "Nowe the lawe is led." Tenor only. "Rycardus Davy." f. 12.
11. "That was my woo." "R. Fayrfax." f. 12b.
12. "Benedicite! whate dremyd I." Anonymous. f. 13b.
13. "To complayne me, alas." Anonymous. f. 15b.
14. "Alas, it is I." "Turges." f. 17b.
15. "I am he that hath you dayly servyd." Treble and part of bass of 1st verse. "Edmund Turges." f. 19b.
16. "I pray daily ther paynys to aswage." Contra-tenor and end of tenor. Anonymous. f. 20.
17. "But why am I so abusyd," with second part, "I wote nott where." "William Newarke." f. 20b.
18. "Yowre counturfetyng"; with second part, "Hit were to grete pite." By the same. f. 22b.
19. "Thus musyng." By the same. f. 24b.
20. "Most clere of colour." "Robard Fayrfax" (whose arms are introduced in the illuminated initials). f. 26b.
21. "I loue, loued and loued wolde I be." By the same. f. 28b.
22. "Alas, for lak of her presens." By the same. f. 30b.
23. "That was my Joy." Anonymous. f. 31b.
24. "Sumwhat musyng"; with second part, "Me thynkyth truly." "Roberd Fayrfax." f. 33b.
25. "Madam, defrayne"; with second part, "I thynk suerly," and third part, "I have yow lent." Anonymous. f. 35b.
26. "O rote of trouth." "Tutor." f. 38b.
27. "I loue, I loue; and whom loue ye"; with second part, "Ther is a floure"; third part, "On that I loue"; fourth part, "I chese a floure"; fifth part, "The rose it is a ryall floure"; and sixth part, "I loue the rose." "Syr Thomas Phelyppis." f. 40b.

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28. "Complayne [I] may"; with second part, "I wass, yet will I not." Anonymous. f. 46b.
29. "Margarit meke"; with second part, "That goodly las"; third part, "Her lusty chere"; and fourth part, "My margarit I can not mete." "Browne." f. 89b.
30. "Jhoone is sike"; with second part, "She is my litell praty on." "Rychard Dauy." f. 93b.
31. "Ay, beaherewe you"; with second part, "Be god, ye be a praty pode"; and third part, "Walke forth your way." "William Cornyssh, Junior." f. 96b.
32. "Who shall haue my fayre lady." Anonymous. f. 99b.
33. "Hoyda, hoyda, joly rutterkyn." "William Cornyssh, Junior." f. 101b.
34. "From stormy wyndis"; with second part, "O blessid lord of heuyn"; third part, "Wherfore, good lord"; and fourth part, "Now, good lady" (in honour of Prince Arthur). "Edmund Turges." The date "1501" on f. 105 is apparently in a later hand. f. 104b.
35. "This gentill day daw[n]es"; with second part, "In a glorious garden"; and third part, "In that garden be flouris." Anonymous. f. 108b.
36. "Smale pathis"; with second part, "Loue is naturall"; third part, "One is good"; and fourth part, "But I will do as I saide." Anonymous. f. 111b.
37. "Enforce yourselfe"; with second part, "Soverayn lord" (*sc.* Henry VII); and third part, "God hath gyff you." "Edmund Turges." f. 115b.

Additional 5665, ff. 38b, 65b–68, 71b, 72b, 135b–148.

Vellum and paper; *temp.* Henry VIII. Large octavo. See also under Motets (vol. i, p. 260).

THREE-PART vocal compositions, in parts, by English composers. Anonymous (except no. 8).

1. "How shall y plece a creature vncerteyne." f. 38b.
2. "My wofull hert." f. 65b.
3. "Be pes, ye make me spille my ale." In Ritson's *Ancient Songs*. f. 66b.
4. "Absens of ȝeu." f. 67b.
5. "Now helpe, fortune." f. 71b.
6. "Fayre and discrete." f. 72b.
7. "My herte ys yn grete mournyng." f. 135b.
8. "Passetyme with goode cumpany": described as "The Kynges Balade," *sc.* by Henry VIII (see Chappell's *Popular Music*, ed. Wooldridge, 1893, vol. i, p. 42). ff. 136b, 141b.
9. "Alone, alone! here y am my sylf alone." f. 140b.
10. "In wyldernes there founde I besse." In Ritson. f. 141.
11. "Come ouer þ^e burne, besse" (see Chappell, vol. i, p. 121). f. 143b.
12. "Vp y arose in verno tempore." f. 145b.
13. "Hay how, the mavys." f. 146b.

Additional 31922, *passim*.

Vellum; *temp.* Henry VIII. Small folio. The MS. also contains secular Canons (above, p. 2), Rounds (above, p. 26), String Trios and Quartets, *etc.*

COMPOSITIONS for 3 voices (unless the contrary is stated), in parts, apparently written early in the reign of Henry VIII (see *Catalogue of Additions* for 1882–1887, p. 7).

1. "Fortune esperee" (à 4). Without words. Anonymous. f. 4b.
2. "Alles, regretz." Without words. Anonymous. f. 5b.
3. "Een frolyk weson." Without words. Anonymous. f. 6b.

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4. "Pastyme with good companye" (à 4). "H[enry] VIII." f. 14b.
5. "Adew, mes amours"; with second part, "Pardon a moy." "Cornysche." f. 15b.
6. "Adew, madam" (à 4). "H[enry] VIII." f. 17b.
7. "Helas, madam" (à 4). By the same. f. 18b.
8. "Alas, what shall I do" (à 4). By the same. f. 20b.
9. "O my hart." By the same. f. 22b.
10. "A dew, a dew, my hartis lust." "Cornysch." f. 23b.
11. "Whoso that wyll hym selff applye" (à 4). "Kysbye." f. 27b.
12. "The tyme of youthe." "H[enry] VIII." f. 28b.
13. "The thowght within my brest." "T. Fardyng." f. 29b.
14. "A[h l] the syghs." "W. Cornysshe." f. 32b.
15. "With sorowfull syghs." "T. Fardynge." f. 33b.
16. "If I had wytt." Anonymous. f. 34b.
17. "Alac, alac, what shall I do." "H[enry] VIII." f. 35b.
18. "Grene growith y^e^ hol[l]y." By the same. f. 37b.
19. "Who so that wyll all feattes optayne." By the same. f. 38b.
20. "Blow þ^i^ hornne, hunter." "W. Cornyshe." f. 39b.
21. "De tous bien plare." Without words. Anonymous. f. 40b.
22. "Iay pryse amours." Without words. Anonymous. f. 41b.
23. "A dew, corage." "W. Cornyshe." f. 42b.
24. "Trolly lolly loly lo syng." By the same. f. 43b.
25. "I loue trewly." "T. Fardynge." f. 44b.
26. "Yow and I and Amyas." "Cornysh." f. 45b.
27. "Ough, warder, mount" (à 4). Without words. Anonymous. f. 46b.
28. "La season" (*sic*). Without words. Anonymous. f. 47b.
29. "If love now reynyd." "H[enry] VIII." f. 48b.
30. "Gentyl prince de renom" (à 4). Without words. By the same. f. 49b.
31. "Sy fortune." Anonymous. f. 50b.
32. "Wherto shuld I expresse." "H[enry] VIII." f. 51b.
33. "A Robyn." "[W.] Cornysh." The words "I can not think" appear to be sung by the tenor, unless they begin a second part. f. 53b.
34. "Whill lyue or breth." By the same. f. 54b.
35. "Thow that men do call it dotage." "H[enry] VIII." f. 55b.
36. "Departure is my chef payne." By the same. The words "It is to me a ryght gret joy" appear to be sung by the medius voice. f. 60b.
37. "I have bene a foster." "D[octor?] Cooper." f. 65b.
38. "Fare well my joy"; with second part, "Though þ^e^ depart." By the same. f. 66b.
39. "With owt dyscord." "H[enry] VIII." f. 68b.
40. "I am a joly foster"; in two parts. Anonymous. f. 69b.
41. "Though sum saith that youth rulyth me"; in two parts. Anonymous. f. 71b.
42. "Madame damours" (à 4). Anonymous. f. 73b.
43. "Adew, adew, le company." Anonymous. f. 74b.
44. "Whoso that wyll for grace sew." "H[enry] VIII." f. 84b.
45. "[E]n vray amoure" (à 4). Without words. By the same. f. 86b.
46. "Let not vs that yongmen be." Anonymous. f. 87b.
47. "Lusty yough," with apparently a second part, "How shuld yough," of which only the tenor is given. "H[enry] VIII." f. 94b.
48. "With goode order" (à 4). Anonymous. f. 96b.
49. "Elle sur tautes" (*sic*); with the words "Tota pulcra es" in the bass. Anonymous. f. 99b.
50. "Englond be glad." Anonymous. f. 100b.
51. "And I war a maydyn" (à 4). Anonymous. f. 106b.
52. "Why shall not I." Anonymous. f. 107b.
53. "What remedy"; in two parts. Anonymous. f. 108b.
54. "Wher be ye, my love." Anonymous. f. 110b.

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55. "My thought oppressed." Anonymous. f. 116b.
56. "Svmwhat musyng"; in two parts. Anonymous. f. 120b.
57. "I loue vnloued"; in two parts. Anonymous. f. 122b.
58. "Hey troly loly lo! mayde, whether go you." Anonymous. f. 124b.

Additional 30513, f. 1b.

Paper; late Henry VIII. Oblong octavo. See also under Organ Solos in vol. iii.

"THE HIER þ^t the ceder tree": a very short composition for 4 voices, in quasi-score, by T[homas] M[ulliner]. At the top of the page is written "Labell fyne," *i.e.* la belle fine (?). See Royal Appendix 58, ff. 39b, 40.

Royal Appendix 74, ff. 35b, 42.

Paper; A.D. 1547–1548. Large oblong octavo. See also under Anthems (vol. i, p. 1).

VOCAL compositions; only two parts given.

1. "When shall my sorowfull sythyng slake"; in parts. The words wanting. By Tallis (?). f. 35b.
2. "Jay veu le cerf"; in score. f. 42 (reversed).

Royal 20. A. xvi.

Vellum; ff. 36. 16th cent. (1st half?). Octavo. On ff. 1–3b are some miniatures in a Flemish hand, and a border, in which occur the initials AA, connected by a knot.

CHANSONS for several voices, in parts. Except where the contrary is stated, they are for 3 voices and anonymous. The contra-tenor is sometimes called "Concordans."

1. "Leure est venue." By Josquin des Près. See Add. 11585, f. 23b (below). f. 1b.
2. "Despitant fortune." f. 2b.
3. "A la mignonne de fortune"; in two parts. f. 3b.
4. "Se vous voulez m'estre loyale"; in two parts. f. 5b.
5. "En actendant (*sic*) la grace de ma dame." f. 7b.
6. "Il nest viuant." f. 8b.
7. "Vostre beaulte." f. 9b.
8. "Cest mal chere[h]e." By Agricola. f. 10b.
9. "En effait, se ne repreues." f. 11b.
10. "Par vng Jour de matinee." f. 12b.
11. "Pour faire larlkymie damours"; in two parts. f. 13b.
12. "Soit pres ou loing." f. 15b.
13. "Se je vous eslongne." f. 16b.
14. "Helaz, de vous je me doy bien complaindre." f. 17b.
15. "Ce nest pas jeu." f. 18b.
16. "Elle en est hors du cueur." f. 19b.
17. "Al[l]ez, regret." f. 20b.
18. "De vous amer." f. 21b.
19. "La Regretee." "Heyne." f. 22b.
20. "Je nay dueil" (à 4); in three parts. f. 23b.
21. "Royne des flours que ie desire." f. 26b.
22. "Mon souuenir me fait morir." "Heyne." f. 27b.
23. "A l'eure que premier vous vis." "Bouuel." f. 28b.
24. "Sire, se vous ne pouruoyez." "Crespieres." f. 29b.
25. "Que vous madame," with the words "In pace" in the bass; in two parts. "Josquin." f. 30b.

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26. "Je say tout"; in two parts. f. 31b.
27. "Nuit et jour." f. 33b.
28. "Mes pensees." By Josquin (see Add. 11585, f. 26b, below). f. 34b.
29. "Mon loyal cueur." f. 35b.

Additional 19583, ff. 45b–48.

Vellum; first half of 16th cent. Oblong octavo. See also under Motets (vol. i, p. 261).

COMPOSITIONS for several voices. One part only.

1. "En lamour dune dame." Altus part. "P. De la rue." f. 45b.
2. "Buuons, ma commere." Altus part. "P. Gannain." f. 46.
3. "Cuides vous que dieu uous faille." Soprano. Anonymous. f. 46b.
4. "Jay veu le regnart." Treble. "M[aitr]e Jan [de Gero]." f. 47b.

Additional 35087, *passim*.

Vellum; first half of 16th cent. Large octavo. See also under Motets.

CHANSONS for 3 voices, in parts, by Flemish composers, mostly anonymous. The words of nos. 7, 12, 15, 58, 64, 65 are in Gaston Paris' *Chansons du 15e siècle*, 1875.

1. "Du bon du cuer." f. 4b.
2. "Myn morken gaf my." f. 5b.
3. "Ic weet een molenarrynne." f. 6b.
4. "Quant je vous voye." f. 7b.
5. "A Dieu, mamour." f. 9b.
6. "Fortuna desperata." f. 11b.
7. "En lombre dung buissonet." f. 12b.
8. "Do[o]rt deruen van v, myn lief." f. 13b.
9. "Myns liefkins claer anscauwen." f. 14b.
10. "Ic truere." f. 15b.
11. "Myns liefkins bruun ooghen." f. 19b.
12. "Mon mary m'a diffamee." f. 21b.
13. "Ma maitresse, mamye." f. 22b.
14. "Helas, dame, que jayme tant." f. 23b.
15. "Se jayme mon amy trop." f. 24b.
16. "Wan ic ghedincke." f. 25b.
17. "Mi heeft een piperken." f. 26b.
18. "Consummo (*sic*) la mia vita." f. 27b.
19. "Mon souuenir me faict languir." By Heyne. f. 28b.
20. "Mais que che fut secretement." f. 29b.
21. "Nest il pas bien Infortune." f. 30b.
22. "Nostre saison est bien fortunee." f. 31b.
23. "Lessies parler." f. 32b.
24. "Verlanghen ghy doet mynder herten pyn." f. 33b.
25. "Een boer, een boer, so willie waghen." f. 35b.
26. "Coment peult avoir Joye." "Jo. de Vyzeto." f. 36b.
27. "Cest mal sarchie" (*sic*). "[Alexander ?] Agricola." A copy of this is in the Codex Casanatensis at Rome. f. 37b.
28. "Verlanghen ghy doet myn herte pyn." Different from no. 24. f. 38b.
29. "Die crudekins die spruten." f. 40b.
30. "Waer is hy." "Laurentius d[er ?] a[eltere ?]." Founded on the Canon "Qui me sequitur." f. 41b.
31. "Qui est celuy qui dira mal." f. 42b.
32. "Je voy, je viens." f. 43b.
33. "Jayme bien mon amy." "Verbonnet." f. 44b.
34. "Wy en sullen niet bedien." f. 45b.
35. "Ic ben zo nav bedwonghen." f. 46b.
36. "Ghistern auent." f. 47b.
37. "[A] Dieu, myn lief." f. 48b.
38. "Tout plain dennuy." f. 49b.
39. "Eylas, ey my." f. 51b.
40. "'T meiskin was jonck wel van passe." f. 52b.
41. "Adieu, solas." f. 53b.

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42. "O Venus vrau wat dedic (*sic*) gheboren." f. 54b.
43. "James (*sc.* Jamais) n'aymeray." "Jo. Mouton." f. 55b.
44. "Je le la[i]ray, puis quil my bat." f. 56b.
45. "Troest my, my lief." f. 57b.
46. "Een sotte cluytte." f. 59b.
47. "Ric god, wie sal ic claghen." f. 62b.
48. "Ic weet een vrauken." f. 64b.
49. "Quant je vous voy." f. 66b.
50. "Que nest Il vray." f. 68b.
51. "Ryck god, uv moet Ic trueren." f. 69b.
52. "Sourdes regretz." f. 71b.
53. "[D ?]ooh weet Ic een jonc vraukin." f. 73b.
54. "Buuons, ma commere." "Benedictus Appe[n]scelders." f. 78b.
55. "Helas, pour quoy me suige Mariee." f. 79b.
56. "Fors (*sic*) seulement l'at[t]ente." f. 80b.
57. "Cest donc par moy." By Ninon le Petit. f. 81b.
58. "Vray dieu damour." f. 84b.
59. "Plaine dennuy." These words begin the contra-tenor and tenor parts, but the bass has the Latin words "Anima mea liquefacta est." "Loyset Compere." f. 86b.
60. "Petite camusette." f. 87b.
61. "Fuyes, regretz." "Anthoine Feuin." f. 88b.
62. "Amy, l'aurez vous donc fortune." f. 89b.
63. "Je my soloye." f. 90b.
64. "Dieu gard de mal." f. 91b.
65. "On a mal dit de mon amy." f. 93b.

Additional 15166, ff. 70, 89b.

Paper; after 1567 (?). Oblong octavo. See also under Anthems (vol. i, p. 2).

TREBLE PART of two vocal compositions, of which the other parts are lost.

1. "Vaine, vaine...all worldly pleasure is but vaine." "[J. ?] Sheperd." f. 70.
2. "In fields abroade where trumpets shrill doe sounde." In a later hand than the last. By W. Byrd, from his *Psalmes, Sonets and Songs*, 1588. f. 89b.

Royal Appendix 36–40.

Paper; ff. 49, 48 (vols. ii–v). A.D. 1568. Oblong octavo. Belonged to [John, Baron] Lumley, who married Joanna, daughter of Henry [Fitzalan, 18th] Earl of Arundel, mentioned below.

"CANTIONES....(...Madrigali) Ad quinque voces, Composite ab Innocentio Alberti de Taruisio...musico....Alfonsi Ducis Ferrariæ et ab illo notate ac scripte. Anno Domini MDLXviii. Pro....Henrico Comitj de Arundelle." In parts. Most of them are in two divisions; the first lines of both are given in the Index.

1. "Se da begli occhi." i, f. 4b; ii–v, f. 2b.
2. "Leggiadra pastorella." i, f. 6b; ii–v, f. 4b.
3. "Qvesta di lieti et odorati fiori.... vaga ghirlanda." i, f. 8b; ii–v, f. 6b.
4. "La verginella." The words from Ariosto. i, f. 9b; ii–v, f. 7b.
5. "Qvanto sei piu." i, f. 10b; ii–v, f. 8b.
6. "Lieto, felice." i, f. 12b; ii–v, f. 10b.
7. "Deh, potess' io." i, f. 14b; ii–v, f. 12b.
8. "Il di che pria de uostr' occhi." i, f. 15b; ii–v, f. 13b.
9. "Gli atti, donna gentil." i, f. 17b; ii–v, f. 15b.
10. "Crescan pur." i, f. 19b; ii–v, f. 17b.

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11. "Nova Angioletta." i, f. 21b; ii–v, f. 19b.
12. "Qui, doue corre." i, f. 23b; ii–v, f. 21b.
13. "Vattene....pur superb', alta Ferrara." i, f. 25b; ii–v, f. 23b.
14. "Per un' alma gentil." i, f. 27b; ii–v, f. 25b.
15. "Chiari lumi." i, f. 29b; ii–v, f. 27b.
16. "S' io son alla dolc' ombra." i, f. 31b; ii–v, f. 29b.
17. "Mentre fermo 'l pensier'." i, f. 33b; ii–v, f. 31b.
18. "La partita crudel." i, f. 35b; ii–v, f. 33b.
19. "Tvtto 'l di piango." i, f. 37b; ii–v, f. 35b.
20. "In qual parte del ciel." i, f. 39b; ii–v, f. 37b.
21. "Tanta doglia." i, f. 41b; ii–v, f. 39b.
22. "Disperato dolor." i, f. 43b; ii–v, f. 41b.
23. "Nasce da bella fiamma." i, f. 44b; ii–v, f. 42b.
24. "Locar soura gli abissi." i, f. 46b; ii–v, f. 44b.
25. "Per secreto diuino." i, f. 48b; ii–v, f. 46b.

Additional 33933, ff. 60, 77–79b.

Paper; about 1575–1578. Octavo. See also under Anthems (vol. i, p. 2).

Compositions for 4 or (no. 3) 5 voices. Contra-tenor part.

1. "When shall my sorow-[full sighing slack]." By Tallis. f. 60.
2. "O parsi sparsi." Anonymous. f. 77.
3. "Susan[n]e vn iour." By O. di Lasso. f. 77b.
4. "Vn iour." Anonymous. f. 78b.
5. "Ecco d' oro l' eta." Anonymous. f. 79b.

Additional 32377, ff. 5, 78–79b.

Paper; about 1584. Oblong octavo. See also under Motets (vol. i, p. 264).

Treble parts of the following vocal compositions. Nos. 3 and 4 are anonymous.

1. "Ut re my fa sol la" (for 4 voices). "Parsons." f. 5.
2. "Ut my re." "Byrd." f. 5.
3. "Io uo gridando." f. 78.
4. "Corri, corri, corri, mamma doro." f. 78b.
5. "Nas[c]e la doglia mia." By G. di Macque (?). f. 79b.

Additional 31992, *passim*.

Madrigals, *etc.*, for 4, 5, and 6 voices, by William Byrd and other composers, mostly foreign, of the second half of the 16th century. See under Lute Solos (after 1589), in vol. iii.

Additional 30820–30822.

Paper; ff. 47. After 1597 (see f. 17b). Oblong octavo.

"Liquide perle": a collection of Madrigals for 5 voices, without the words, by Benedetto Pallavicino and other composers of the end of the 16th century. Treble, tenor and bass parts. The dates appended below are those of the first editions in which the Madrigals in question

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are known to have been published. The foliation is identical in each volume.

1. "Liquide perle." "Luca Marenzio." [1580.] f. 1.
2. "Dolci alyestre (*sc.* alpestri) [parole]." Probably by G. B. Mosto, 1588. f. 1b.
3. "Tu as tout seul." "Verdoncque." f. 2b.
4. "Quelle Rose." "Felice Enerio (*sc.* Anerio)." [1589.] f. 3b.
5. "Arte mi siano." "Palevicino." [1588.] f. 4b.
6. "Amorosette [ninfe]." By the same. [1593.] f. 5b.
7. "Levo con la [sua mano]." By the same. [1593.] f. 6b.
8. "O[c]chi quelle." Anonymous. f. 7b.
9. "Con che soavita." "Palevicino." [1588.] f. 9.
10. "Chiedei piangendo." By the same. f. 9b.
11. "Natura non mi fe." By the same. [1590.] f. 10b.
12. "Gia non fia [ver]." "Alfonso [Ferrabosco, 1587]." f. 11b.
13. "Poi chio non [posso]." By the same. [1587.] f. 12b.
14. "Tra bei rubini"; in two parts. Anonymous. f. 13b.
15. "Vdite, amanti." "Josefo Guami." Published, in 1592, as by Francesco Guami. f. 15b.
16. "Voi che gia [stanchi]." "Horatio Vecchi." [1587.] f. 16b.
17. "Che noua [Cinthia]"; in two parts. By the same. [1597.] f. 17b.
18. "Di mi, donna." "Claude le Jeune." [1585.] f. 19b.
19. "Face donques"; in two parts. "Swelincke." f. 20b.
20. "La belle que." "Verdoncq." f. 22b.
21. "Bene ragion." [? B. Pallavicino, 1588.] f. 23b.
22. "Donna Cardente (*sic*)." "Alfonso [Ferrabosco, 1587]." f. 24b.
23. "Signor, la vostra [fiamma]." By the same. [1587.] f. 25b.
24. "Nel piu fiorito." By the same. [1587.] f. 26b.
25. "Non mi ferir." "Palevicino." [1588.] f. 27b.
26. "Deggio dunque." "Marenz[i]o." [1581.] f. 28b.
27. "Damor le ricche [gemme]." By A. Stabile, 1583 (?). f. 29b.
28. "Si, mi dicesti." "Palevicino." [1588.] f. 30b.
29. "Non mirar." By the same. [1588.] f. 31b.
30. "Filli, l' alme." By the same. f. 32b.
31. "Tu pur ti parte (*sic*)." [By the same, 1593.] f. 33b.
32. "Se pur offesa." Anonymous. f. 34b.
33. "Se de miei." Anonymous. f. 35b.
34. "Chi per voi [non sospira]." By N. Faignent, 1588. f. 36b.
35. "Dolce mia . . ." Anonymous. f. 37b.
36. "Ardi e gela." Anonymous. f. 38b.
37. "Care selue." Anonymous. f. 39b.
38. "Chi per voi [non sospira]." Anonymous. f. 40b.
39. "Donna, se voi [m' odiate]." By Pallavicino, 1593. f. 41b.
40. "Amor io [non potrei]." By Luca Marenzio, 1581. f. 42b.
41. "Mentre che [qui d' intorno]." By Pallavicino, 1590. f. 43b.
42. "Force (*sic*) cagion." By B. Spontone, 1592. f. 44b.
43. "Oscura notte." By F. Sariano, 1597 (?). f. 45b.
44. "Dolce mio duol." Anonymous. f. 46b.

Additional 36526, A, *passim*.

Paper; after 1597. Oblong octavo. The MS. also contains Hymns (vol. i, p. 183), String music, *etc.*

Compositions to English words. Imperfect parts (tenor and bass, unless the contrary is stated). Nos. 3–15 (alto, or treble, and bass

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parts) are taken from John Dowland's *First Booke of Songes or Ayres of foure parts*, 1597. The words of nos. 4–6 are given on f. 7b.

1. "In going to my naked bed." Attributed to R. Edwards. ff. 1, 6.
2. "My little lamb" (treble and bass). Anonymous. ff. 1, 6.
3–5. "Who ever thinks [or hopes of love]," "If my complaints," and "Can she [excuse my wrongs]." ff. 2, 8.
6–8. "Now, o now [I needs must part]," "Burst, burst forth [my teares]," and "Come awaie [come, sweet love]." ff. 2b, 8b.
9. "Rest awhile." ff. 3, 8b.
10, 11. "Sleep, waiward thoughts," and "All ye [whom love of fortune]." ff. 3, 9.
12. "Come againe, sweet love." ff. 3b, 9.
13. "His golden locks" (bass). f. 9.
14. "Awake, sweete love." ff. 3b, 9b.
15. "Deare, if you chaunge." f. 9b.
16. "Balow . . ." (bass)—not the well-known "Balow, my babe." f. 5.
17, 18. "Whither shall I hy," and "Come [love?], lets walke into the spring" (bass). The latter is not H. Youll's setting of those words. f. 56.
19. "I sigh" . . . (bass). f. 6.
20. "Jone, quoth John, when will it be" (tenor)—not the setting of those words, *temp.* Henry VIII. f. 6b.

Royal Appendix 23–25.

Paper; ff. 1b–34b *passim*. 16th cent. Oblong octavo. See also under Motets (vol. i, p. 267).

CHANSONS and Madrigals from a MS. which belonged to Derick Gerrard or Gerarde, who is probably the composer of most, if not all, of them. *Imperfect*. Unless the contrary is stated, the parts which remain are superius (vol. i), contra-tenor (vol. ii), and tenor (vol. iii). Nos. 17–23 occur on the same folio in each volume.

1. "Reuiens vers moy." i, ii, f. 2; iii, f. 1.
2. "Pandalidon." i, ii, f. 2b; iii, f. 1b.
3. "Soions Joieulx." i, f. 5b; ii, f. 6b; iii, f. 5.
4. "Joieusement il faict bon viure." i, f. 6b; ii, f. 7; iii, f. 5b.
5. "Le bergier et la bergiere." i, ii, f. 7b; iii, f. 6b.
6. "Ce mois de May." i, ii, f. 9b; iii, f. 8b.
7. "Je ne suis pas de ces gens la." i, f. 11b; ii, f. 15b: iii, f. 10b.
8. "Prenez plaisir." i, f. 14b; ii, f. 18b; iii, f. 17b.
9. "Oncques amour ne fust." i, f. 15b; ii, f. 11b; iii, f. 13b.
10. "Tant que en amour." i, f. 16b; ii, f. 12b; iii, f. 15b.
11. "Amour au coeur" (superius and contra-tenor). i, f. 17b; ii, f. 13b.
12. "Par vous seule" (superius and tenor). i, f. 18b; iii, f. 16b.
13. "Si jay du mal." i, f. 19b; ii, f. 19; iii, f. 18.
14. "En attendant." i, f. 20; ii, f. 19b; iii, f. 19.
15. "Don[n]ez secours." i, f. 20b; ii, iii, f. 20.
16. "Tous mes amis." i, f. 21; ii, iii, f. 20b.
17. "Ta bonne grace." f. 21b.
18. "Je ne scay pas com[m]ent." f. 22b.
19. "Je ne desire que la mort." f. 23b.
20. "A dieu celle que jai seruy." f. 24b.
21. "Je suis aimez" (*sic*). f. 25b.
22. "Mon coeur chante." f. 31.
23. "La neue i monti intorno." f. 34b.

Royal Appendix 26–30, *passim*.

Paper; 16th cent. Oblong octavo. See also under Motets (vol. i, p. 268).

CHANSONS, *etc.*, for 4, 5, and 6 voices, in parts, by Derick Gerarde. *Autograph* (?). The five volumes contain respectivelv "superius," contra-

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tenor (and "medius"), tenor (and 2nd bass), bass, and "quintus" (and "sextus") parts. Unless the contrary is stated, they are for 5 voices.

1. "Die lume"; with second part, "Questi ad un col." i–v, f. 1.
2. "Amor piangeua"; with second part, "E la banda." i–v, f. 1b.
3. "Gia piansi."; with second part, "E si miseramente." i–v, f. 3.
4. "Il foco ch' io sentia" (à 4); with second part, "E quando io spero." i, iv, f. 7b; ii, iii, f. 8b.
5. "Amy, soufrez." i, ii, iv, v, f. 12b; iii, f. 13.
6. "Petitte fleur" (à 6). i, f. 13b; ii, v, f. 14; iii (2 parts), iv, f. 14b.
7. "Ceste belle petite bouche" (à 6). i, ii (2 parts), v, f. 14b; iii, f. 15b; iv, f. 15.
8. "Bon Jour, Mamye." i, v, f. 15; ii, iv, f. 15b; iii, f. 16.
9. "Jay veu le temps." i, ii, iv, v, f. 15b; iii, f. 16b.
10. "Est il possible." i, v, f. 15b; ii, iv, f. 16; iii, f. 16b.
11. "J'attens secours" (à 6). i, ii, iv, v (2 parts), f. 16b; iii, f. 17b.
12. "A dieu mon esperance" (à 6). i, ii, iv, f. 17; iii, f. 18; v (2 parts), f. 17b.
13. "Je l'aime bien." i–iv, f. 21b; v, f. 22b.

Royal Appendix 31–35, *passim*.

Paper; 16th cent. Oblong octavo. See also under Motets (vol. i, p. 269).

CHANSONS and Madrigals, in parts, apparently all by Derick Gerarde, though his initials are only appended to a few. The five volumes contain respectively the treble, alto, tenor, bass, and "quintus" parts; nos. 8 and 25–34 have a "sextus" part (generally contained in vol. v); and nos. 35–37 have also 7th and 8th parts (in vols. ii and iii).

1. "Se (*sic*) dire ie l' osoie." i–iii, v, f. 6b; iv, f. 5b.
2. "Viure ne puis." i–iii, f. 7b; iv, f. 6b; v, f. 5b.
3. "Je ne sçay pas coment." i–iii, f. 8b; iv, v, f. 7b.
4. "Dictes pour quoy." i–iii, f. 14; iv, f. 13; v, f. 12b.
5. "Viuons joieusement." i–iii, f. 14b; iv, v, f. 13b.
6. "A dieu lespoir." i–iii, f. 15; iv, v, f. 14.
7. "A dieu mon esperance." i–iii, f. 15b; iv, v, f. 14b.
8. "Oncques amour ne fust." i–iii, f. 18; iv, f. 17; v, f. 16b (2 parts).
9. "Amour au coeur." i–iii, f. 18b; iv, v, f. 17b.
10. "Jay si fort battaillez." i–iii, f. 19b; iv, v, f. 18b.
11. "En attendant secours." i–iii, f. 20b; iv, v, f. 19b.
12. "Je ne suis pas de ses gens." i, iii, f. 23b; ii, f. 24b; iv, f. 22; v, f. 22b.
13. "Pour vne seulle." i, iii, f. 24; ii, f. 23b; iv, f. 22b; v, f. 23.
14. "Ce mois de may"; containing a canon. i, iii, f. 24b; ii, f. 25; iv, f. 23; v, f. 23b.
15. "Puisquelle a mis a deulx." i–iii, f. 25b; iv, f. 23b; v, f. 24b.
16. "Mon c[o]eur chante." i–iii, f. 26b; iv, f. 24b; v, f. 25b.
17. "Yf Phebus stormes." i–iii, f. 27b; iv, f. 25b; v, f. 26b.
18. "Le bergiere (*sic*) et la bergierre." i–iii, v, f. 28b; iv, f. 26b.
19. "Aiez pitie de votre amant." i–iii, v, f. 29; iv, f. 27.
20. "Viure ne puis." Different from no. 2. i–iii, f. 30b; iv, f. 29; v, f. 31.
21. "Je ne me puis tenir." i–iii, v, f. 31b; iv, f. 29b.
22. "Tous mes amys." i, f. 34b; ii, iii, v, f. 34; iv, f. 32.
23. "Je suis amoureulx." i–iii, v, f. 37; iv, f. 35.
24. "Le souuenir d'aimer." i, iii, v, f. 38; ii, f. 38b; iv, f. 36.

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25. "Reueillez vous." i-iii, f. 42b; iv, f. 40b; v, f. 44b.
26. "Je suis desheritee." i-iii, f. 43; iv, f. 41; v, f. 45b.
27. "Puis que fortune." i-iii, f. 43b; iv, f. 41b: v, f. 46b.
28. "Pour vne, las, j'endure." i-iii, f. 44; iv, f. 42; v, f. 47b.
29. "Reiouissons nous." "D. G." i-iii, f. 44b; iv, f. 42b; v, f. 48b.
30. "Plaisir nay plus." i-iii, f. 45b; iv, f. 43b; v, f. 50b.
31. "Tant ay souffert." i-iii, f. 46b; iv, f. 44b; v, f. 52b.
32. "Mon ceur chante." "D. G." i-iii, f. 49b; iv, f. 47b; v, f. 58b.
33. "Hellas, Hellas, quel jour." "D. G." i-iii, f. 50b; iv, f. 48b; v, f. 60b.
34. "Le rossignol plaisant." i-iii, f. 51b; iv, f. 49b; v, f. 61b.
35. "Auecques vous mon amour finera." i, f. 65; ii, iii, f. 61b; iv, f. 61; v, f. 68b.
36. "Jay tant chasse." i, f. 65b; ii, iii, 64b; iv, f. 61b; v, f. 71b.
37. "Soions Joyeulx." i, f. 65b; ii, iii, f. 63b; iv, f. 62; v, f. 70b.

Royal Appendix 41–44.

Paper; ff. 17. 16th cent. Oblong octavo. With the royal arms stamped on the covers.

CHANSONS for 4 voices, in parts. Anonymous. The references to the folios of each part are the same.

1. "Puis ne me peult venir." f. 1b.
2. "Vous vsurpes, Dames." f. 2b.
3. "Plus nul regretz." f. 3b.
4. "Mon ceur chante." f. 4b.
5. "Vous scaues bien." f. 5b.
6. "Sur tous regretz." f. 6b.
7. "Se (*sic*) dire je l'ossoie." f. 7b.
8. "Si par souffrir." ff. 8b, 11b.
9. "Il nest sy doulce vie." f. 9b.
10. "Deuil, double deuilz." f. 10b.
11. "Pourquoy me vient tu." f. 12b.
12. "Mort et fortune." f. 14b.
13. "Ches facheux sots." f. 15b.
14. "Changer ne puis." f. 16b.

Royal Appendix 49–54, *passim*.

Paper; 16th cent. Oblong octavo. See also under Motets (vol. i, p. 270).

CHANSONS and Madrigals for 6, 7 and 8 voices, in parts. Unless the contrary is stated, they are for 6 voices.

1. "J'attens secours." "Latfeur." i-vi, f. 1b.
2. "Bon jour, bon an" (à 7). "D. Hauericq." i-vi, f. 1b.
3. "Cest grand plaisir." "Morel." i-vi, f. 2.
4. "Si mon traueil vous puisse." "D. Hauericq." i-iii, v, f. 10; iv, f. 9b; vi, f. 8b.
5. "Au joly bois." "N. Gombert." i-iii, v, f. 10b; iv, f. 10; vi, f. 9b.
6. "Changons propos." By the same. i-iii, v, f. 11; iv, f. 10b; vi, f. 10.
7. "Mon petit c[o]eur." By the same. i, iv, f. 11b; ii, iii, v, f. 12; vi, f. 11.
8. "Comme le cerf." "Jacobus Clemens." i, iv, f. 12; ii, iii, v, f. 12b; vi, f. 11b.
9. "Raison le veult." "N. G[ombert]." i, f. 12b; ii, iii, v, f. 11b; iv, f. 11; vi, f. 10b.
10. "Retirer il me fault." "Thomas Criquillion." i-iii, v, f. 13; iv, f. 12b; vi, f. 12.
11. "Paine et traueil." "N. Gombert." i-iii, v, f. 13b; iv, f. 13; vi, f. 12b.
12. "Qui pouldroit dire." By the same. i-iii, v, f. 14; iv, f. 13b; vi, f. 13.
13. "Jay mis mon ceur" (? à 7). Anonymous. i-iii, v, f. 14b; iv, f. 14; vi, f. 13b.
14. "Joissance vous donneray." "Gombert." i-iii, v, f. 15; iv, f. 14b; vi, f. 14.
15. "Mille regres." By the same.

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i–iii, v, f. 15b; iv, f. 15; vi. f. 14b.
16. "Si mon traueil vous peult." By the same. i, ii, iv, f. 15b, iii, v, f. 16; vi, f. 15.
17. "Je prens congie" (à 8). By the same. i–iii, v, f. 16b; iv, f. 16; vi, f. 15b.
18. "Viure ne puis." "N. de Wismes." i, ii, v, f. 18; iii, f. 18b; iv, vi, f. 17b.
19. "Las, voules vous." "D. G[erard]." i, ii, v, f. 20b; iii, f. 21; iv, f. 19b; vi, f. 20.
20. "Cest grand plaisir." By the same. i, ii, v, f. 21; iii, f. 21b; iv, f. 20; vi, f. 20b.
21. "Hatez vous." By the same. i, ii, v, f. 21b; iii, f. 22; iv, vi, f. 21.
22. "Or est venu le printemps"; with second part, "Car ce jour dhuý." By the same. i, ii, v, f. 22; iii, f. 22b; iv, vi, f. 21b.

Royal Appendix 57, ff. 9–28.

Paper; 16th cent. Oblong octavo. See also under Motets (vol. i, p. 270).

CHANSONS and Madrigals. Single voice parts (generally bass). The number of voices for which the first and the last two were written does not appear. Nos. 2–18 are for 6 voices.

1. ["Adieu mon espérance."] *Imperfect* at the beginning. "Theodoricus Gerardj." f. 9.
2. "Cest grand plaisir." "Damianus Hauericq." f. 9b.
3. "Si mon traueil." By the same. f. 10b.
4. "Jattens secours." "Latfeur." f. 11b.
5. "Resueillez vous tous." "Theodoricus Gerardj." f. 12b.
6. "A qui me doibs retirer." "Clemens Non papa." f. 13b.
7. "A dieu soulas." "Caron." f. 14b.
8. "Viure ne puis." "Nicolaus de Wismes." f. 15b.
9. "Or est venu le printemps"; in two parts. "Theodoricus Gerardj." f. 16b.
10. "Celle qui ma tant pourmenez." Anonymous. f. 18b.
11. "Quant je voi son ceur." "Christianus Hollandre." f. 19b.
12. "Dueil, double dueil." "Jo. Lupi." f. 20b.
13. "Me retirer delle." Anonymous. f. 21b.
14. "Pour vne, las, j'endure." "Theodoricus Gerardj." f. 22b.
15. "Tant ai souffert." By the same. f. 23b.
16. "Je suis desheritee." By the same. f. 24b.
17. "Puis que fortune." By the same. f. 25b.
18. "Resiouissons nous." By the same. f. 26b.
19. "...com' ancide." "Orlando di Lassus." *Imperfect* at the beginning. f. 28.
20. "Tra bei rubin' e perle." By the same. *Imperfect* at the end. f. 28b.

Royal Appendix 59–62, ff. 26b–44.

Paper; 16th cent. Octavo. The MS. formerly belonged to [Henry Fitzalan, 18th Earl of] Arundel [d. 1580], and afterwards to [his son-in-law, John, Baron] Lumley [d. 1609]. It also contains String Quartets (see vol. iii).

NEAPOLITAN songs or Madrigals, in parts, the four volumes containing respectively the treble, alto, tenor, and bass parts. Anonymous. They are all (except no. 21) for 3 voices (cantus, tenor and bassus).

1. "Madonna, io mi vor[r]ai innamorare." i, iii, iv, f. 26b.
2. "Tv mi fai star content'." i, iii, iv, f. 27.

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3. "Per disperato mene vogl' andare." i, iii, iv, f. 27b.
4. "Mai me pensaua." i, iii, iv, f. 28.
5. "L'atra traitora." i, iii, iv, f. 28b.
6. "Beato chi d' amor." i, iii, iv, f. 29.
7. "Poi ch' il mio core." i, iii, iv, f. 29b.
8. "Occhi leggiadri." i, iii, iv, f. 30.
9. "Madonna mia, a te." i, iii, iv, f. 30b.
10. "Si (*sic*) tu mi fai gridar." i, iii, iv, f. 31.
11. "T' haggio stipata." i, iii, iv, f. 31b.
12. "Quel foco, quelli raggi." i, iii, iv, f. 32.
13. "Quando voleua gia." i, iii, iv, f. 32b.
14. "Vita mia bella." i, iii, iv, f. 33.
15. "Ov' il bel viso." i, iii, iv, f. 33b.
16. "Sempre la vita mia." i, iii, iv, f. 34.
17. "Ahi, vita mia." i, iii, iv, f. 34b.
18. "Se tu non v[u]oi ch' io mora." i, iii, iv, f. 35.
19, 20. Two pieces without words or titles. i, iii, iv, ff. 35b, 36.
21. "Dames d'onneur" (à 4). i, iii, iv, f. 36b; ii, f. 26b.
22. "Vorrai che tu cantasse." i, f. 37b; iii, iv, f. 37.
23. "Io piango." i, f. 38; iii, iv, f. 37b.
24. "Si (*sic*) quando sto sveigliato." i, f. 38b; iii, iv, f. 38.
25. "Privo son d' ogni ben." i, f. 39; iii, iv, f. 38b.
26. A piece without words or title. i, f. 39b; iii, iv, f. 39.
27. "Mai posso far collata." i, f. 40; iii, iv, f. 39b.
28. "Son mort' et moro." i, f. 40b; iii, iv, f. 40.
29. "O tu, O tu, consta." i, f. 41; iii, iv, f. 40b.
30. "Mille volte, mille volte m' hai fatto." i, f. 41b; iii, iv, f. 41.
31. "Non so pensare." i, f. 42; iii, iv, f. 41b.
32. "O dio perche non vedi." i, f. 42b; iii, iv, f. 42.
33. "Donna, possa partir morte." i, f. 43; iii, iv, f. 42b.
34. "Vida da minha alma." i, f. 43b; iii, iv, f. 43.
35. "Minima fermeza." i, f. 44; iii, iv, f. 43b.

Additional 30835–30837.

Paper; ff. 32, 31, 30. Early 17th cent. Octavo.

Collection of Madrigals for 5 voices, said here to be by L[uca] Marenzio; but nos. 2–4 are attributed in Add. 31506 to M. A. Rossi. Treble, alto, and bass parts. None of them are included in any known collection of Marenzio's madrigals.

1. "Che pensi, che pensi, cor di tigre," in two parts. i–iii, f. 1.
2. "E cosi pur' languendo." i–iii, f. 2b.
3. "Per non mi dir." i–iii, f. 3b.
4. "O prodighi di fiamme." i, f. 4b; ii, iii, f. 4.
5. "Come sian dolorose." i, f. 5b; ii, iii, f. 5.
6. "Stratiami (*sic*) pur, Amor"; in two parts. i, f. 6b; ii, iii, f. 6.
7. "Era l' anima mia." i, f. 8; ii, iii, f. 7.
8. "Occhi un tempo." i, f. 8b; ii, iii, f. 7b.
9. "Langue al uostro languir." i, f. 9b; ii, iii, f. 8.
10. "O miseria d' Amante"; in two parts. i, f. 10b; ii, iii, f. 9.
11. "Hor' che la notte"; in two parts. i, f. 11b; ii, iii, f. 10.
12. "Ciechi desir"; in two parts. i, f. 13; ii, iii, f. 11b.
13. "Credetel' uoi." i, f. 14; ii, iii, f. 12b.
14. "Cor mio, deh, non languire." i, f. 14b; ii, iii, f. 13b.
15. "Pal[l]ida gelosia"; in two parts. i, f. 15b; ii, iii, f. 14.
16. "Ah, dolente partita." i, f. 17; ii, iii, f. 15b.
17. "Ohime, se tanto amate." i, f. 17b; ii, iii, f. 16b.

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18. "Cura gelata." i, f. 18b; ii, iii, f. 17b.
19. "Si, mi dicesti." i, f. 19b; ii, iii, f. 18b.
20. "Amor', io parto." i, f. 20b; ii, iii, f. 19b.
21. "Voi uolete ch' io Mora"; in two parts. i, f. 21b; ii, iii, f. 20b.
22. "Morto mi uede." i, f. 22b; ii, iii, f. 21b.
23. "Tu parti, tu parti, a pena gionto." i, f. 23b; ii, iii, f. 22b.
24. "Con che soauita." i, f. 24; ii, iii, f. 23.
25. "Alma afflitta." i, f. 25; ii, iii, f. 24.
26. "Moribondo mio pianto." i, f. 25b; ii, iii, f. 24b.
27. "Io d' altrui se uolessi." i, f. 26b; ii, iii, f. 25b.
28. "Vna farfalla"; in two parts. i, f. 27; ii, f. 26b; iii, f. 26.
29. "Che dura legge." i, f. 28b; ii f. 28; iii, f. 27b.
30. "Quanto per uoi sofferse"; in two parts. i, f. 29b; ii, f. 29; iii, f. 28b.
31. "Mentre d' ampia uoragine tonante." i, f. 30b; ii, f. 30b; iii, f. 29b.

Additional 17786–17791, *passim*.

Paper; early 17th cent. Oblong octavo. The MS. also contains Anthems (vol. i, p. 5), Carols (*ib.* p. 142), Chamber trios, *etc.*

MADRIGALS, *etc.*, by English composers of the end of the 16th and beginning of the 17th century, in parts, the six volumes containing respectively the "superius," "medius," contra-tenor, tenor, "sextus," and bass parts. Unless the contrary is stated, they are for 5 voices, the part contained in vol. v being a duplicate of one of the parts in a preceding volume, with the words added.

1. "My little sweet Darlinge." "W. Byrd." i–iv, vi, f. 6; v, f. 2.
2. "Pandulpho"; beginning "Powre downe . . . your eares." "Rob. Parsons." i–iv, vi, f. 6b; v. f. 2b.
3. "O Joue, from stately throne." "Richard Farrant." i–iv, vi, f. 7b; v, f. 3b.
4. "Joane, quoth John": dialogue. "[Richard ?] Nikcolson." i–iv, vi, f. 8; v, f. 4.
5. "Dowland's sorrow"; beginning "Sorrow, . . . come." "William Wigthorp." i–iv, vi, f. 9; v, f. 4b.
6. "Eliza her name giues honor." "Jo. Bennet." i–iv, vi, f. 9b; v, f. 5b.
7. "Resurrexit a mortuis, this holy St. Frauncis." Anonymous. i–iv, vi, f. 10b.
8. "Come hither . . .": dialogue (à 6). "W. Wigthorp." i–iv, vi, f. 11; v, f. 7b.
9. "Smithes are good fellowes"; in two parts. By the same. i–iv, vi, f. 11b; v, f. 8.
10. "Were I made Jurer." By the same. i–iv, vi, f. 12; v, f. 8b.
11. "To plead my faith." Here attributed to the same, but in R. Dowland's *Musicall Banquet*, 1610, to D. Batchelor. i–iv, vi, f. 12b; v, f. 9.
12. "What meate eates the Spaniard" (à 6). Anonymous. i–iv, vi, f. 13b v, f. 9b.
13. "I am not I of such beleefe" dialogue. "W. Wigthorpe." i–iv vi, f. 13b; v, f. 10.
14. "Of all iolly pastimes." Anonymous. i–iv, vi, f. 15b; v, f. 10b.
15. "Send foorth thy sighes." "Nathanaell Patricke." i–iv, vi, f. 16b v, f. 11.
16. "Grace, my lovely one." "Thomas Weelkes." i–iv, vi, f. 17b.
17. "Wilt thou, unkind, now leave me" (à 6). "Robert Ramsey." i–iv, vi f. 34b; v, f. 17b.

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Additional 29366-29368, *passim*.

Paper; early 17th cent. Oblong folio. See also under Anthems (vol. i, p. 5).

MADRIGALS to English words. Treble, bass, and "quintus" parts, unless the contrary is stated.

1. "Cruell, vnkind, adue." "Palavicino." i–iii, f. 12b.
2. "O how fortunate they" (for 5 voices). "Ro. Ramsey." i, f. 18; ii, f. 17; iii, f. 18.
3. "Cease now thy greife." By the same. i, f. 18b; ii, f. 17b; iii, f. 18b.
4. "Stay, Daphne." Cantus and "quintus" parts. Anonymous. i, iii, f. 20b.
5. "O lovely, loueless sweet." "Tho. Wilkin[son ?]." i–iii, f. 21.
6. "Since no desert can move thee." "Robert Ramsey." i, ii, f. 24b; iii, f. 22b.
7. "In vaine, poore eyes." The music has not been filled in. ii, f. 19b.

Additional 29427, ff. 13, 13b, 14b, 16b, 41b–44, 74–76.

Paper; early 17th cent. Small folio. See also under Anthems (vol. i, p. 6).

MADRIGALS for 5 and (no. 4) 6 voices. Alto part.

1. "Cease now, vaine though[t]s." "Gyles." f. 13.
2. "O thrice blessed." "Tho. [John in Add. 29372–6] Tomkins." f. 13b.
3. "Come, tread the path." Anonymous. f. 14b.
4. "Cease now delighte." By T. Weelkes. f. 16b.
5. "The country cryes." "Deereing." f. 41b.
6. "Cryes of London" ["A good hot sausage," *etc.*]; with second part ["God give you good morrow, my masters"]. "Orlando Gibbons." f. 43.

Additional 33933, f. 85.

Paper; early 17th cent. Octavo. See also Anthems (vol. i, p. 2).

"COME againe, sweet lov." [By John Dowland, 1597.] Contra-tenor part.

Harley 7578, ff. 84–116b *passim*.

Paper; *temp.* Elizabeth (f. 110b). Oblong octavo. The MS. was given to Humfrey Wanley by James Mickleton, of Grays Inn, 17 Feb. 1717-18 (see f. 117b), and appears to have previously belonged to Thomas Awdcorne or Oldcorne. The first 83 leaves of it contain chiefly poems in English, in 15th and 16th century hands; the last 6, Lute Solos in an early 17th century hand. The same collection also contains Anthems (vol. i, p. 3), Motets (*ib.* p. 265), a sacred Trio (*ib.* p. 463), String Quintets, *etc.*

VOCAL part-music, mostly anonymous, apparently connected with the neighbourhood of Durham. Only one part remains, though some of the pieces were written for as many as 5 voices.

1. "[Whether of these tow] Lytell byrdes flatterith most." *Imperfect.* f. 84.
2. "My lady is a prety on." f. 85.
3. "When trewth is tryed." f. 93b.
4. "Hey downe, downe, downe, ... these women all." "M^r^ Heath." Printed by Ritson, *Ancient Songs*, 1790, p. 134. f. 100b.
5. "In Creat, when Dedylus fyrst began." *Imperfect.* f. 103.
6. "If I be wanton, I wotte welle why." f. 105b.
7. "Alone walking and oft musing";

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containing allusions to many towns and villages to the north and west of Durham. f. 106.
8. "Ty the mar[e], tomboy." Printed by Ritson, *op. cit.* p. 130. f. 111.
9. "Aryse, aryse, aryse, I say." f. 114.
10. "That of wysse men maykes worsse then swyne." f. 114b.
11. "Houghe the tankerd" ("triplex" part). f. 115b.
12. "What tyme Appelles." f. 116.
13. "I may well banne that I poor Nanne." f. 116.
14. "Take hede bytyme." f. 116b.
15. "Fylle the poot (*sic*), mayd." Printed by Ritson, *op. cit.* p. 136. f. 116b.

Additional 30480–30484, *passim*.

Paper; *temp.* Elizabeth. Oblong octavo. See also under Anthems (vol. i, p. 8).

VOCAL part-music by English composers, mostly for 4 or 5 voices, in parts.

1. "O death, ... rock me asleep." For 5 voices. Anonymous. i, f. 37b; ii, f. 40b; iii, f. 38b; iv, f. 41; v, f. 19b.
2. "Com, palefaced death." For 4 voices. "Johnson." i, f. 38; ii, f. 41b; iii, f. 39; iv, f. 41b.
3. "When shall my sorowfull syghinge slake." "Tallys." i, f. 48; ii, f. 54; iii, f. 50; iv, f. 53.
4. "Defiled is my name." "[R.] Johnsone." i, f. 49b; ii, f. 56b; iii, f. 52b; iv, f. 55b.
5. "Vt re mi fa" (a solfa-ing song). In 4 parts. "Parsons." i, f. 57b; ii, f. 63b; iii, f. 59b; iv, f. 66.
6. "Triumphe, Triumphe, with plesaunte melodie." For 5 voices. "[William] Bird." i, f. 60; ii, f. 67; iii, f. 62; iv, f. 64; v, f. 9b.
7. "Susanna fayer." *Imperfect* at the end. By A. Ferrabosco, sen. i, f. 62.
8. "Elisa . . . . is ye fayrest quene." "Johnson," stated in a later hand to be "chaplain to Quene Anne Bullen." i, f. 63; ii, f. 68b; iii, f. 63b; iv, f. 65b; v, f. 10b.
9. "Com agayne, ... sweet natur's traseur." "E. Johnson." i, f. 63; ii, f. 68b; iii, f. 63b (here attributed to Phillypes); iv, f. 65b; v, f. 10b.
10. "With out redressee (*sic*) I wast[e] my mynde." For 4 voices. Anonymous. i, f. 74b; ii, f. 79b; iii, f. 73b; iv, f. 76b.
11, 12. "D'ung noveau dart je suis frap[p]e" (two versions?). For 5 voices. By P. Phillips. i, ff. 78b, 79; ii, ff. 83b, 84; iii, ff. 77b, 78; iv, ff. 80b, 81; v, f. 14b.
13. "Mistruste oft tymes amise." Anonymous. i, f. 87b; ii, f. 92b; iii, f. 86; iv, f. 89.
14. . . . . (? 2nd verse) "By art of . . . ." ii, f. 93.
15. "As one in care I doe lament." Anonymous. v, f. 10.

Additional 17797, *passim*.

Paper; after 1600 (see below). Small oblong quarto. See also under Anthems (vol. i, p. 7).

MADRIGALS for 5 voices, in parts; by Richard Nicholson, whose name is appended, except in the case of those marked anonymous and no. 2, which is known to be his composition. The folios refer respectively to the cantus, altus, tenor, bassus, and quintus parts.

1. "And so an end." Anonymous. ff. 1b, 19b, 37b, 55b, 73b.
2. "Cuckow . . . so merrily sings." [1600.] ff. 3b, 21b, 39b, 57b, 75b.
3. "In the merry month of May." ff. 4, 22, 40, 58, 76.
4. "No more, good herdsman." ff. 4b, 22b, 40b, 58b, 76b.
5. "I am not I of such beleefe." ff. 5, 23, 41, 59, 77.

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6. "What sudden change." ff. 5b, 23b, 41b, 59b, 77b.
7. "Thou marvailst much." ff. 7b, 25b, 43b, 61b, 79b.
8. "Sweet needle." Anonymous. ff. 8b, 26b, 44b, 62b, 80b.
9. "Muse not, faire loue." Anonymous. ff. 9b, 27b, 45b, 63b, 81b.
10. "Sweet, they say such vertue lies." ff. 10b, 28b, 46b, 64b, 82b.
11. "Farewell the joyes." ff. 13b, 31b, 49b, 67b, 85b.
12. "Come, infirmity." Anonymous. ff. 14b, 32b, 50b, 68b, 86b.
13. ". . . . And hath good grace." Quintus part only. Spaces have been left for the other parts, but they have not been filled in. f. 87b.

Additional 30816–30819.

Paper; ff. 48, 48, 48, 48. After 1601 (see f. 33b). Oblong octavo.

"Le Belle Nimfe": a collection of Madrigals for 6 voices, made apparently at the beginning of the 17th cent. and evidently taken from works then engraved, especially from *Il lauro verde*, which first appeared in 1583. The dates appended below are those of the first editions in which the Madrigals in question are known to have been published. First and second treble, alto and bass parts. The words are wanting. The foliation is the same in each part.

1. "Stella crudel." "Claudin le Jeune." [1585.] f. 1.
2. "Amanti miei." By the same. [1585.] f. 1b.
3. "Parto da voi." "Claudio [Merulo] da Correggio." f. 2.
4. "Tra pure neui." By the same. [1579.] f. 2b.
5. "Amor, che v[u]oi ch'." "Pietero Philipe." [1591.] f. 3b.
6. "Poi disse." "Tiburtio Massaino." [1579.] f. 4b.
7. "Sperar non si [potea]"; in two parts. "Andrea Gabrieli." [1579.] f. 5b.
8. "Liete le muse." "Francesco Rouigo." [1583.] f. 7b.
9. "Cessi . . . ." Anonymous. f. 8b.
10. "Quando . . . ." Anonymous. f. 9.
11. "Ch' io scriua." "Philipe de Monte." [1569.] f. 9b.
12. "Come il [lauro]." By L. Mira. [1583.] f. 10b.
13. "Amor, che vid'." "Pietro Phillipi." [1591.] f. 11b.
14. "Vorria parlare." "Gio. Turnhout." [1591.] f. 12b.
15. "Ahi, che [fuggite]." "Julio Heremita." [1584.] f. 13b.
16. "Prendi l' aurata [lira]." "Orlando" [di Lasso, 1587]. f. 14b.
17. "Non mi togl'." Anonymous. f. 15b.
18. "Forsi dite." Anonymous. f. 16b.
19. "Occhi miei." "Bacucius." [1591.] f. 17.
20. "Se voi s[i]et'." "Gio. Battista Mosto." [1579.] f. 17b.
21. "Questa fera [gentil]." "Joane Ferret[t]i." [1567.] f. 18b.
22. "Parto da voi." "Luca Marenz[i]o." [1585?] f. 19b.
23. "Ove tra l' herbe." "Jouan. Croce." [1592.] f. 20b.
24. "Solo e penso[so]"; in two parts. Anonymous. f. 21b.
25. "Eran [le] Ninfe." "Alesandro Strig[g]io." [1592.] f. 23b.
26. "Verde lauro." "Philipe de Monte." [1583.] f. 24b.
27. "Non so s' amor." "Stephan Felix." [1579.] f. 25.
28. "Deh, scem' il [foco]." By B. Pallavicino (?). [1587.] f. 25b.
29. "O gratiosa e cara." "Joan. Croce." [1590.] f. 26b.
30. "Verde lauro." "Annibal. Stabile." [1583.] f. 27b.
31. "Sonno diletto." "Andrea Gabrielis." [1580.] f. 28b.
32. "En las Riveras"; in two parts. "Pedro Rimonte." f. 29b.
33. "Chi crederia." "Joan. Croce." [1590.] f. 31b.
34. "Poi che 'l mio [largo pianto]." "Filippo de Monte." [1569.] f. 32b.

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35. "Talche douunque." By L. Marenzio. [1587.] f. 33.
36. "Madonna, con quest'." "Pietro Swe[e]ling." [1601.] f. 33b.
37. "Voi volete [ch' io]." "Alfonso" [Ferrabosco, sen., 1597]. f. 34b.
38. "El que partir"; in two parts. "Pedro Rimonte." f. 35b.
39. "Se pensand' al partir." "Gio. Piero Manenti." [1574.] f. 37b.
40. "Valli profunde al sol"; in two parts. "Joan. Croce." [1590.] f. 38b.
41. "Donna crudel." Anonymous. f. 40b.
42. "Pianta gentil." "Nicolo Peruue." [1583.] f. 41.
43. "Ecco, ch' io." Anonymous. [1583 ?] f. 41b.
44. "La dolce vista." "Philipe de Monte." [1569.] f. 42b.
45. "Solo e pensoso"; in two parts. Anonymous. (Different from no. 24.) f. 43b.
46. "Ne mai piu vag'"; in two parts. "Teburcio Massiano." [1579.] f. 45b.
47. "Chiudea le luci." Anonymous. f. 47b.
48. "Qual viue." By L. Marenzio. [1583.] f. 48b.

Egerton 995, *passim*.

Paper; after 1604 (see f. 6b). Quarto. See also under Anthems (vol. i, p. 7).

MADRIGALS, mostly by Italian composers, but with English words, taken from the collections by T. Watson (1590), N. Yonge (*Musica Transalpina*, 1588, 1597), and T. Morley (1597). Unless the contrary is stated, they are for 5 voices. Four parts only, generally treble, alto, "quinto," and bass.

1. "Sound out, my voice." "Gianetto Palest[r]ina." ff. 4b, 46b, 76b, 118b.
2. "O my louinge." "Luca Marenzio." ff. 5b, 47b, 77b, 119b.
3. "Strainge weare the liefe." "Tho. Bateson." [1604.] ff. 6b, 48b, 78b, 120b.
4. "Susanna fayre." "Orlando di Lasso." ff. 8b, 50b, 80b, 122b.
5. "The faire yonge virgin"; in two parts. "William Byrde." ff. 9b, 51b, 81b, 123b.
6. "Such pleasant boughes." "Alfonso Ferabosco." ff. 12b, 54b, 84b, 126b.
7. "Sweetly pleasing singest thou." "Battista Mosto." ff. 13b, 55b, 85b, 127b.
8. "I thinck that if the hills." "Alfonso Ferabosco." ff. 14b, 56b, 86b, 128b.
9. "What doth my prety dearlinge." "Luca Marenzio." ff. 16b, 58b, 88b, 130b.
10. "Sleepe, . . . myne onely Jewell"; in two parts. "Stephano Felis." ff. 17b, 59b, 89b, 131b.
11. "Liquid and watry pearles." "Luca Marenzio." ff. 19b, 61b, 91b, 133b.
12. "Somtyme my hoape." "Alfonso Ferabosco." ff. 22b, 64b, 94b, 136b.
13. "O sweete kiss." By the same. ff. 23b, 65b, 95b, 137b.
14. "Sweete hart, aryse." "Luca Marenzio." ff. 24b, 66b, 96b, 138b.
15. "All yee . . . that ioy in waylinge." "Giou. Maria Nanino." ff. 25b, 67b, 97b, 139b.
16. "I must depart." "Luca Marenzio." ff. 27b, 69b, 99b, 141b.
17. "I sawe my lady weeping"; in two parts. "Alfonso Ferabosco." ff. 28b, 70b, 100b, 142b.
18. "Lady, if you so spight mee." By the same. ff. 31b, 73b, 103b, 145b.
19. "Fly, if thou wilt." "Giulio Eremita." ff. 32b, 74b, 104b, 146b.

The following 17 are for 4 voices :—

20. "Eury singing bird." "Luca Marenzio." ff. 34b, 106b, 148b.
21. "Alas, what a wretched liefe." [By the same.] ff. 35b, 107b, 149b.
22. "O griefe, if yett my griefe." "Baldesar Donato." ff. 36b, 108b, 150b.

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23. "Since that the tyme." "Giouanni Croce." ff. 38, 110, 152.
24. "White lillies." By the same. ff. 38b, 110b, 152b.
25. "Flora, fayre love." "Felice Anerio." ff. 39, 111, 153.
26. "Long hath my love." By the same. ff. 39b, 111b, 153b.
27. "Cease, shepards, cease." By the same. ff. 40, 112, 154.
28. "When Ioe by breake of morning." By the same. ff. 40b, 112b, 154b.
29. "Daphne the brighte." "Giouanni Croce. ff. 41, 113, 155.
30. "Ladie, lett mee behould." By the same. ff. 42, 114, 156.
31. "Lo, lady, for your love." By the same. ff. 42b, 114b, 156b.
32. "Come, shepards god." "Horatio Vecchi." ff. 43, 115, 157.
33. "Weary and wyndles." By the same. ff. 43b, 115b, 157b.
34. "Miraculous loues wounding." "Felice Anerio." ff. 44, 116, 158.
35. "Pearle, Christall, gould and Ruby." By the same. ff. 44b, 116b, 158b.
36. "Faine would I dye." "Lodouico Viadana." ff. 45, 117, 159.

Additional 30823–30825.

Paper; ff. 47, 47, 47. After 1604 (see below). Oblong octavo.

MADRIGALS for 3 voices, in parts, without words. The dates given below are those of the earliest editions in which they are known to have appeared; but the present parts were probably copied from later editions. No composers are named in the MS.; but the names of those which it has been possible to supply with any degree of certainty have been appended below. Nos. 2, 4, 8 and 13–18 are probably from the 1597 reprint of *Madrigali a Tre*, originally published in 1551; nos. 30–33 from *Canzonetti a tre*, 1587; and nos. 40–46 from the 1604 reprint of the *Fiori Musicali*, of which book i was originally published in 1590, and book ii in 1598. Two or three of the compositions are possibly of a sacred character. The foliation is identical in all the parts.

1. "A ce bon an." f. 1b.
2. "Se per colpa." By Jan Gero, 1551. f. 2b.
3. "Si me tenez." f. 3b.
4. "Al assalir." By Lupacchino, 1551. f. 4b.
5. "Helas, amy." f. 5b.
6. "En languissant." f. 6b.
7. "Come donna." f. 7b.
8. "Alla dol[c]e [ombra]." By J. Gero, 1551. f. 8b.
9. "Dormend' vn [giorno"?]. f. 9b.
10. "Tant bien." f. 10b.
11. "Vostre rigueur." f. 11b.
12. "Io credea." By V. Ferro, 1562. f. 12b.
13. "Rare gratie." By J. Gero. f. 13b.
14. "Valli vicine." By P. Animuccia. f. 14b.
15. "Le treccie." By J. Gero. f. 15b.
16. "Perch'al [viso]." By Lupacchino. f. 16b.
17. "Vel puo giurar." By V. Ferro. f. 17b.
18. "O felice [colui]." By J. Gero. f. 18b.
19. "Sa quest'." f. 19b.
20. "Or sus, amour." f. 20b.
21. "Jour desire" (*sic*). f. 21b.
22. "Plust a Dieu." By N. Gombert. f. 22b.
23. "Pere de nous." f. 23b.
24. "Jamais n'auoir." f. 24b.
25. "Qual viue"; apparently adapted from Marenzio. f. 24b.
26. "S'altra fiamma." By F. Bellasio, 1590. f. 25b.
27. "Dormiua dolcemente." By F. Stivorio, 1590. f. 26b.
28. "Queste note vi dono." By G. Guami, 1598. f. 27b.
29. "Morir non." f. 28b.
30. "Sta notte [mi sognava]." By G. Boni. f. 29b.
31. "Non vedi, amore." By Giulio Renaldi. f. 30b.

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32. "Vn giorno [passeggiando]." By A. Barbato. f. 31b.
33. "Godi[a]m' adesso." By L. dalla Balla. f. 32b.
34. "Dolci colli." f. 33b.
35. "Ben sperai." f. 34b.
36. "La mia spietata sorte." f. 35b.
37. "Cruda e bella"; in two parts. f. 36b.
38. "Signo[r?] mio." f. 38b.
39. "Vn bel vis. . . ." f. 39b.
40. "Lascian le [fresche]." By G. M. Nanino, 1590. f. 40b.
41. "Lunge da gl' occhi [vostri]." By F. di Gregorii, 1590. f. 41b.
42. "Ma che squallido." By I. Baccusi, 1598. f. 42b.
43. "Voi bramate." By G. Croce, 1598. f. 43b.
44. "Gia fu mia." By G. Florio, 1590. f. 44b.
45. "Basciami, vita [mia]." By G. Croce, 1590. f. 45b.
46. "Vezzosi augelli." By G. M. Asola, 1598. f. 46b.

Additional 34050, *passim*.

Paper; after 1604 (date of latest known publication—see below). Oblong octavo. See also under Motets (vol. i, p. 278).

MADRIGALS, apparently all written for 5 voices, in England. Tenor part. The words are omitted in most cases. Nos. 2–10 are by B. Pallavicino, nos. 2–4 being published in 1588, and nos. 5–7 in 1593.

1. "Bascia e ribascia." By L. Marenzio (?), 1593. f. 1.
2. "Mentre che [qui d' intorno]." f. 1b.
3. "Non mirar." f. 2b.
4. "Non mi ferir." f. 3b.
5. "Donna, se voy [m' odiate]." f. 4b.
6. "Filli, tu pur [sei quella]." f. 5b.
7. "Tu pur ti parti." f. 6b.
8. "Si, mi dicesti." [1588.] f. 7b.
9. "Ben l' alme." [1593.] f. 8b.
10. "Artemisiano." [1588.] f. 9b.
11. "Quelle rose." By F. Anerio (?), 1596. f. 10b.
12. "Amorosette [ninfe]." By B. Pallavicino, 1593. f. 11b.
13. "Leua con la sua mano." By the same, 1593. f. 12b.
14. "Rimaser [le parole]." By G. Croce, 1593. f. 13b.
15. "Chi [? per voi non] sospira." Anonymous. f. 15b.
16. "Hor veggio." By B. Pallavicino, 1604. f. 16b.
17. "Dolce mia." Anonymous. f. 18b.
18. "Ohime . . ." Anonymous. f. 19b.
19. "Se voi s[i]ete [il mio core]." By B. Pallavicino, 1588. f. 20b.
20. "Hor lieto." By the same, 1588. f. 21b.
21. "La tua cara." By the same, 1588. f. 22b.
22. "Amorosa . . . ." Anonymous. f. 23b.
23. "Dolce mia cara." By B. Pallavicino, 1604. f. 24b.
24. "Se Gioue." By O. Ballis (?), 1598. f. 25b.
25. "Le belle." By A. Ferrabosco. f. 26b.
26. "Il sangue a pena." By L. Viadana (?), 1597. f. 27b.
27. "O tu che ale" [? = "O tu che fra le selve"]. By L. Marenzio, 1590. f. 28b.
28. "Io seguo ardente." Anonymous. f. 29b.
29. "Zefiro torna." By A. Ferrabosco, 1587. f. 30b.
30. "Non mi fuggir." By the same, 1587. f. 31b.
31. "No trust ther is." Anonymous. f. 33.

The following numbers (except nos. 33 and 39) are accompanied by words; nos. 34–39 are anonymous.

32. "Compell the hauke." By W. Byrd, from *Songs of sundrie natures*, 1589. f. 33b.
33. "Delight is dead." By the same. f. 34b.
34. "Among the Roses"; with second

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part, "Wherat the Nymphe." f. 35.
35. "Love is a pleasure." f. 36b.
36. "Farwell al fancyes." f. 37b.
37. "What joy, delight and pleasure." f. 38b.
38. "How high was Cæsar placed." f. 39b.
39. "How finely fortune." f. 40b.

Additional 36484, *passim*.

Paper; after 1604 (see below, after no. 107). Small oblong folio. From the similarity of some of the contents, it seems likely that the MS. was known to the John Forbes, of Aberdeen, whose *Songs and Fancies* were published in 1662, and to the compiler of the later portions of Add. 33933. See also the Catalogue of Additions for 1900–1903, p. 120. It also contains Anthems, Hymns, sacred and secular Motets, *etc.*

VOCAL compositions, apparently in the hand of David Melvill *alias* Melvine, whose name is written in a contemporary hand at the bottom of every page. Unless the contrary is stated, they are for 4 voices. Bass part. The composers' names are not given.

1. "When sall my sorovfull siching slaik." [Tallis.] f. 1.
2. "Suport 3our servand, pierles paramure." f. 1b.
3. "Only to 3ow, my ladey bricht." f. 2.
4. "Richt soir oprest am I." f. 3b.
5. "In throw the vondouis (*sc.* windows) of my eies." f. 4b.
6. "I joy not in no earthlie bliss." [W. Byrd, 1588.] f. 6.
7. "Wher fancie fond"; for 5 voices. By the same, 1588. f. 6b.
8. "Susanna [fair sometime of love assaulted was]"; for 5 voices. [O. di Lasso, from *Musica Transalpina*, 1588.] f. 7.
9, 10. "Musick fyne," and "Lytill blak." f. 8.
11, 12. "O mortall man," and "My delyt." f. 8b.
13. "Vn jour vis." (For the contratenor part, see Add. 33933, f. 78b, above, p. 130). f. 11.
14, 15. "My luiff," and "Adew." f. 21b.
16. "Clarinda fals, Adew." This and no. 17 are from Thomas Morley's *Madrigals*, 1594. f. 24.
17. "Why sit I heir, Alace." f. 24b.
18. "O loue, thou art enraiged." f. 25.
19. "Cum, my deir." f. 25b.
20. "In dew of roises (*sic*)." [T. Morley, 1594.] f. 26.
21. "O cum away, my deirest deir." f. 27.
22. "Delay of tym hes wrocht my wo." f. 27b.
23. "I will no moir my siching slaik." [T. Morley, 1594.] f. 28.
24. "Tu as tut seul"; for 5 voices. [C. Verdonck.] f. 28b.
25. "Constant Penelope"; for 5 voices. [W. Byrd, from *Psalms, Sonets and Songs of Sadnes and Piety*, 1588.] f. 29.
26. "In fieldis abrod"; for 5 voices. [By the same, from the same work.] f. 29b.
27. "The quhyt sueit singing death"; for 5 voices. f. 30.
28. "Zephirus bringis the tyme"; for 5 voices. [A. Ferrabosco, from *Musica Transalpina*, 1597.] f. 30b.
29. "Hard by a cristall fontane"; for 6 voices. [G. Croce, from the same work.] f. 31.
30. "Apryl is in my maistres face." [T. Morley, *Madrigals*, 1594.] f. 31b.
31. "Pansing in spreit." f. 31b.
32. "Cinthia, thy song and chanting." [G. Croce.] This and nos. 33–38 are from *Musica Transalpina*, 1597, and are written for 5 or (in the case of no. 38) 6 voices. f. 32.
33. "Flie, giue thow wilt." [G. Eremita.] f. 32b.
34. "In flour of Apryll." [A. Ferrabosco.] f. 33.
35. "Hillis and woods." [L. Quinzani.] f. 33b.
36. "Sueit sparkle off luifis fyre." [G.

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M. Nanimo.] f. 34.
37. "Sueit eyis admyring." [S. Venturi.] f. 34b.
38. "Beautie (*properly* Dainty) quhyt pearle." [A. Bicci.] f. 35.
39. "Besydis a fountain." [T. Morley, *Madrigals*, 1594.] f. 35b.
40. "Si dessus." f. 36.
41. "When I wald the[e] Imbraice." [G. B. Pinello, from *Musica Transalpina*, 1588.] f. 36b.
42. "Yow prettie flouris." This and the next are by John Farmer, 1599. f. 37.
43. "Now each creatur." f. 37b.
44. "Ladie, let me behold." [G. Croce, from Morley's *Italian Canzonets*, 1597.] f. 38.
45. "Evin sighes I send." f. 38b.
46. "Ye pearce my hairt." f. 39.
47. "Tres beux geux (*sc.* yeux)." f. 39b.
48. "Sie (*sc.* see), sie, myne owne sueit." This and nos. 49–57 are from *Canzonets .... to 8 voyces*, by Thomas Morley, 1593. f. 40.
49. "Joy, joy doth so aryse." f. 40b.
50. "Ladie, those eyes of yours." f. 41.
51. "Crewell, yow pull away to[o] soine your sueit lipis." f. 41b.
52. "Whether away so fast." f. 42b.
53. "Blow, shepherds, blow." f. 43b.
54. "God morrow, fair ladies." f. 44.
55. "O flye not, O tak some pittie." f. 44b.
56. "Thirsis, O let pittie moue the." f. 45.
57. "Aryse, get wp, my deir." f. 45b.
58. "Why do I thus complaine"; for 3 voices. f. 46b.
59. "Lo, lady, for your loue." [G. Croce, from Morley's *Italian Canzonets*.] f. 48.
60. "The flaming fyre." f. 48b.
61. "Hark, Joly Shipherds." [T. Morley, *Madrigals*, 1594.] f. 49.
62. "Present now must I bee." f. 49b.
63. "As every flour doth spring in may." f. 50.
64. "I die, alaice, throuch your disdaining." f. 50b.
65. "Vor[r]ia...." f. 50b.
66. "O cairfull catiue." f. 51b.
67. "Whairfoir is this, my lady sueit." f. 52.
68, 69. "What plesure haue gryt princes," and "My mynd to me a kingdome is." These and nos. 70, 71 are by W. Byrd, from his *Psalmes, Sonets, and Songs...of 5 parts*, 1588. f. 52b.
70, 71. "Fairweill, fals loue"; and "The match that is maid." f. 53.
72, 73. "Ane Italian song," and "Adiw, sueit hairt." f. 55b.
74. "My plesour." f. 56.
75. "Ardoch" (*sc.* Ardo che ?); for 3 voices. f. 56b.
76, 77. "Puis que ne ueux escouter," and "Si ie trepasse." f. 57.
78, 79. "Je vaw (*sc.* vois ?)," and "Ausew" (*sc.* "Aux yeux"). f. 57b.

Nos. 80–87 are by Bernardino Mosto, from his collection of 5-part Madrigals, 1588.

80, 81. "L' Aurora [e 'l giorn']," and "Cantano j piu [graditi]." f. 58.
82, 83. "Felice [è lo mio core]," and "Crudell [perche mi fuggi]." f. 58b.
84, 85. "Zeffiro [torna]," and "Notte felice [aventurosa]." f. 59.
86, 87. "Ploue (*sc.* piove) da glie occhi," and "Da bei voster (*sic*) [occhi]." f. 59b.

Nos. 88–107 are by Ruggiero Giovanelli, from Books i–iii of his 5-part Madrigals, published in 1586, 1593 and 1599.

88, 89. "Dunque, Aminta," and "Dalle [labbia rosate] spira." f. 60.
90, 91. "Cara dolce [favella]," and "Dono licori [a Tirsi]." f. 60b.
92, 93. "Ohime [perche mi fuggi]," and "I piu candide (*sic*) [gigli]." f. 61.
94. "Ardo, si, ma non [t' amo]," with second part, "Ardi e gella" (*sic*). f. 61b.
95. "Nell foco [d' un bel lauro]." f. 62.
96, 97. "Mi sfidate," and "Io sequo (*sic*) [l' orm' invano]." f. 62b.
98, 99. "O timida le prata (*sc.* le-

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pretta)," and "Sei tu, mio [cor]." f. 63.
100. "Donna, la bella [mano]." f. 63b.
101, 102. "Come potro giamai," and "Tirsi, io mi parta" (*sic*). f. 64.
103. "Lalina (*sc.* L' alma) guerriar" (*sic*). f. 64b.
104, 105. "Viddi filli," and "Dolcissimo [legame]." f. 65.
106. "Tu nascesti [di furto]." f. 65b.
107. "Wth (*sc.* Ut) re mi fa sol la." f. 66.

Nos. 108–117 are from the set of Madrigals published by Michael Este in 1604. The first six are for 3 voices.

108. "In the merry month of may"; with second part, "Coridon wold kise her then." f. 66b.
109. "O come again, my Loue." f. 67.
110. "Young cupid hath proclaimd a bloody wair." f. 67b.
111. "To bed, to bed sche cals." f. 68.
112. "Oh doe not run away from me." f. 68b.
113. "In ane euening late as I was walking." f. 69.
114. "Pitie, dear Loue." f. 69b.
115. "When on my dear I do demaund the due." f. 70.
116. "All yee that Joy in wailling"; for 5 voices. f. 70b.
117. "The spring is past"; for 5 voices. Part ii of "My prime of youth." f. 71.

Harley 6855, Art. 13, f. 37b.

Paper; A.D. 1610. Small follo.

"AWAKE softly with singing Oriana sleeping"; for 4 voices, in parts, by H[enry] Pecham. Headed "King Iames his quier." It is added (in the same hand) at the end of what appears to be the original draft of Pecham's "Βασιλικον Δωρον Εις Τα Εμβληματα Βασιλικα totum versum," which is dedicated to James I. At the beginning of this MS. it is described as "Ad Regem . . . cantio votiva, seu congratulatoria, ab alumnis Quatuor Regnorum, Anglo sc., Scoto, Gallo, et Hibernico concinenda." The presentation copy (Royal 12. A. lxvi), which is dedicated to Prince Henry (see also f. 36b of the present MS.), does not contain the Madrigal.

Egerton 2009–2012, *passim*.

Paper; after 1611 (see below, no. 39). Oblong duodecimo. Vols. i, iii, and iv belonged in 1669 to Stephen Aldhouse of Matlask, co. Norfolk. The MS. also contains Anthems (vol. i, p. 8), Carols (*ib.* p. 143), and a Motet (*ib.* p. 279).

MADRIGALS, *etc.*, by anonymous English composers. In four volumes (treble, alto, "medius," and bass parts). The number of voices for which they are written is not given, but nos. 1 and 2 are known to be for 4 voices, and the other Madrigals whose composers are identified below are for 5 voices. The tenor is wanting; the alto part (vol. ii), though partly in the same hand and very similar in contents, originally formed part of another collection.

1. "Whyle y^{t} y^{e} sunne." [W. Byrd, 1589.] i, iii, iv, f. 1b.
2. "From Citheron"; with second part, "There carelesse thoughts"; and third part, "If loue be Just." [By the same, 1589.] i, iii, iv, f. 2.
3. "When Flora fayre"; with second part, "All creatures then." i, iii, iv, f. 4b; ii, f. 9b.
4. "From my delight"; with second

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part, "O sighes, o sobbes." i, iii, iv, f. 6b; ii, f. 1.

5. "In trust is hidden treason." i, iii, iv, f. 7b; ii, f. 35b.

6. "He that inioyed"; with second part, "For when y^t^ he had tasted." i, iii, iv, f. 9; ii, f. 6b.

7. "How happie is y^t^ sheperd." i, iii, iv, f. 10b; ii, f. 38b.

8. "She that was named Queene" (Lady Jane Grey). i, iii, iv, f. 11b; ii, f. 37b.

9. "Wher Troy stood." i, iii, iv, f. 12b; ii, f. 25b.

10. "O loue, thy fyre excedeth." i, iii, iv, f. 13b; ii, f. 11b.

11. "My hart is fire." i, iii, iv, f. 14; ii, f. 12b.

12. "In fountaine clere"; with second part, "Actæon." i, iii, iv, f. 15; ii, ff. 26b, 39.

13. "How shall he sing." i, iii, iv, f. 15b; ii, f. 32b.

14. "Uppon a stage of sylver"; with second part, "Her hands full sore she wringed"; third part, "O Rychard cruell Tyrant" (Richard III); and fourth part, "How didst thou slay my children." i, iii, iv, f. 16b; ii, f. 13b.

15. "Lyst not to syrens." [A. Ferrabosco.] i, iii, iv, f. 18b; ii, f. 8b.

16. "Cambises somne" (*sc.* son). i, iii, iv, f. 19b; ii, f. 7b.

17. "Ye shepeards of feilds and mountaynes"; with second part, "By fair Aurora's springing." i, iii, iv, f. 20b; ii, f. 36b.

18. "O spightfull loue." i, iii, iv, f. 21b; ii, f. 19b.

19. "You that doe stand." (Soliloquy of Henry VI.) i, iii, iv, f. 22b; ii, f. 20b.

20. "O sighes by loue inflamed." i, iii, iv, f. 23b; ii, f. 29b.

21. "Elysa faire"; with second part, "If great Renowne." i, iii, iv, f. 24b; ii, f. 17b.

22. "What Rose is like the virgen"; with second part, "O beawtie most admired." i, iii, iv, f. 26b; ii, f. 27b.

23. "I saw not loue." i, iii, iv, f. 28b; ii, f. 40b.

24. "The nightingall [so pleasant]." [A. Ferrabosco, 1588.] f. 29b.

25. "The Nimphes y^t^ in y^e^ groves." i, iii, iv, f. 30b; ii, f. 3b.

26. "Phyllys a heardmayd"; with second part, "Thyrsis this said." [A. Ferrabosco.] i, iii, iv, f. 31b; ii, f. 15b.

27. "In loue wher is denieng." i, iii, iv, f. 33; ii, f. 2b.

28. "What thing more rare." (Relates to Jane Shore.) i, iii, iv, f. 33b; ii, f. 5.

29. A piece without words. i, iii, iv, f. 35.

30. "From stately Tow'r"; with second part, "With her sweete lookes." i, iii, iv, f. 35b; ii, f. 41b.

31. "The Phrigian Knight." i, iii, iv, f. 37; ii, f. 39b.

32. "Crowned with flowers and lyllies"; with second part, "O worthy queen" (Mary I). i, iii, iv, f. 37b; ii, f. 30b.

33. "Penelope euer was praysed." [W. Byrd, 1589.] i, iii, iv, f. 39b; ii, f. 33b.

34. "Who trusts to fortune's smyling"; with second part, "Of Cupid." f. 40b.

35. "Though tyme hath torne." (Relating to Thomas Cromwell's death.) i, iii, iv, f. 41b; ii, f. 21b.

36. "Crowned with flowers . . . I saw faire Amarillis." i, iii, iv, f. 42b; ii, f. 24b.

37. Another setting of the same words. [W. Byrd, 1611.] f. 43b.

38. "Crowned with flowers and lyllies"; in two parts. i, iii, iv, f. 44b; ii, f. 22b.

39. "Wedded to will." [W. Byrd, 1611.] i, iii, iv, f. 46b.

40. "O sweete deceyte"; with second part, "Like Harpias (*sic*) vile." [W. Byrd.] i, iii, iv, f. 47b.

41. "The fayre young virgen" (*sc.* "La Virginella"). [W. Byrd, 1588.] i, iii, iv, f. 50b.

42. "Come to me, greefe." (Funeral-song of Sir Philip Sidney.) [By the same, 1588.] i, iii, iv, f. 51b.

43. "Oh . . that we woofull wretches." [By the same.] i, iii, iv, f. 51b.

44. "Why doe I vse my paper." This and nos. 45–48 are from *Psalmes, Sonets and Songs*, by W. Byrd, 1588. i, iii, iv, f. 53b.

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45. "My mind to me a kingdome is"; with alterations. i, iii, iv, f. 55b.
46. "In fields Abrode." i, iii, iv, f. 56b.
47. "What pleasure haue great princes." i, f. 57; iii, iv, f. 56b.
48. "All as a sea." i, iii, iv, f. 57b.
49. "When I was otherwise." [W. Byrd, 1589.] i, iii, iv, f. 58.
50. "Ambitious love." [By the same, 1588.] i, iii, iv, f. 58b.
51. "What vaileth it to rule." i, iii, iv, f. 60b; ii, f. 43b.

Vol. II. also contains the altus part of the following:—

52. "Faire Phillida." ii, f. 4b.
53. "O Bright and shinning" (*sic*). ii, f. 44b.
54. "Pis ne me peut." [T. Crequillon.] ii, f. 46b.
55. "Cy je ne plais." ii, f. 47b.
56. "Ce vostre beaute." [P. Phillips.] ii, f. 48.

Additional 29246, ff. 27b–31; 29247, *passim*.

Paper; after 1611. Oblong quarto.

MADRIGALS by W. Byrd, F. di Monte, and other composers, chiefly of the second half of the 16th century. See under Lute Music, in vol. iii.

Additional 18936–18939, *passim*.

Paper; after 1612. Oblong octavo. See also under Masses (vol. i, p. 215).

VOCAL compositions, in parts. Nos. 1–13 are for 3 voices, nos. 14–20 apparently for 4 voices, and the rest for 5 voices.

1. "Say, Galatea, since our comminge hither." "[T.] Wilkinson" (*Madrigals*, Book ii). i, ii, iv, f. 3.
2. "A sea Nymph sate vpon y^e^ shore." Anonymous. i, ii, iv, f. 3b.
3. "Your shininge eyes." "Tho. Bateson" (*Madrigals*, 1604). i, ii, iv, f. 4.
4. "Stryke vp the Tabor." This and nos. 5–13 are by "[Thomas] Weilkes" (from *Ayeres*, 1608, except nos. 6, 13). i, ii, iv, f. 4b.
5. "Four armes, two necks." i, ii, iv, f. 4b.
6. "Thus sings my dearest Jewell." i, ii, iv, f. 5.
7. "Late in my rash accounting." i, ii, iv, f. 5.
8. "Come, sirha Jackho." i, ii, iv, f. 5b.
9. "Tantara ran tan tan, cryes Mars." i, ii, iv, f. 6.
10. "O when I thinke." i, ii, iv, f. 6b.
11. "Some men desire." i, ii, iv, f. 7.
12. "Aye me! alas! hey ho! . . . thus doth Messalyna goe." i, ii, iv, f. 7b.
13. "Cease sorrowes." [*Madrigals*, 1597.] i, ii, iv, f. 8.
14. "Quando. . . ." "Philippi de Monte." i, ii, iv, f. 20b; iii, f. 3b.
15. "Vaults, graues and tombes." Anonymous. i, ii, iv, f. 21; iii, f. 4.
16. "Alas, I faynte." Anonymous. i, ii, iv, f. 21b; iii, f. 4b.
17. "O my hart." Anonymous. Three parts only. i, ii, iv, f. 22.
18. "Mi parto." Anonymous. i, ii, iv, f. 22b; iii, f. 5b.
19. "Chi mi consola." Three parts only. Anonymous. i, ii, iv, f. 23.
20. "Amor [se i bei rubini?]"; with second part, "Perchi [non posso?]." Three parts only. "Pietro Philippi, Anglise" (? from *Madrigals* à 4, 1591). i, ii, iv, f. 23b.
21. "O tell me, sweet heart." Anonymous. i, ii, iv, f. 37; iii, f. 19.
22. "What, shall I part." [G. Kirbye, 1597.] i, ii, iv, f. 37b; iii, f. 19b.
23. "Phillis, a heardmayd dayntye." "Alfonso [Ferrabosco]." i, ii, iv, f. 38; iii, f. 20.
24. "Di questi hondi" (*sic*). By the same. i, ii, iv, f. 38b; iii, f. 20b.
25. "Le belle." By the same. i, ii,

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iv, f. 39; iii, f. 21.
26. "La bella." "[B.] Paleuicino." i, ii, iv, f. 39b; iii, f. 21b.
27. "O comme . . ." "Orlando [di Lasso]." i, ii, iv, f. 45b; iii, f. 27b.
28. "Delight ys dead." "Byrd." i, ii, iv, f. 46; iii, f. 28.
29. "By force I liue." By the same. i, ii, iv, f. 46b; iii, f. 28b.
30. "Live longe desyre." Anonymous. i, ii, iv, f. 46b; iii, f. 28b.
31. "From a starre." "Cobbold." i, ii, iv, f. 47; iii, f. 29.
32. "See, see those sweet eyes." "Byrd." [1589.] i, ii, iv, f. 47; iii, f. 29.
33. "Syth y^{t} y^{e} tree." Anonymous. [? By the same.] i, ii, iv, f. 47b; iii, f. 29b.
34. "Let fortune fayle"; with second part, "My yeares doe seeke her steppes." "Byrd." i, ii, iv, f. 47b; iii, f. 29b.
35. "Whom hatefull harmes." By the same. i, ii, iv, f. 48; iii, f. 30.
36. "Crowned with starres"; with second part, "Oh worthie queene." By the same. i, ii, iv, f. 48b; iii, f. 30b.
37. "As Cæsar wept." "Tallis." i, ii, iv, f. 49; iii, f. 31.
38. "List not to Syrens." "Alphonso [Ferrabosco]." i, ii, iv, f. 49b; iii, f. 31b.
39. "Mount, hope, aboue the skyes." By the same. i, ii, iv, f. 50; iii, f. 32.
40. "The whytest snow." By the same. i, ii, iv, f. 53; iii, f. 35.
41. "Penelope"; with second part, "Wanton wyngs." "Byrd." i, ii, iv, f. 53b; iii, f. 35b.
42. "Non lasso martires" (*sic*). "Alfonso [Ferrabosco]." i, ii, iv, f. 53b; iii, f. 35b.
43. "Lors que Je uoy." "Philippo De Monte." i, ii, iv, f. 54; iii, f. 36.
44. "Pis ne me." "Cy^{r}quillo" (*sc.* Créquillon). i, ii, iv, f. 54b; iii, f. 36b.
45. "The crye of London"; beginning "Ny oysters." "Weilkes." i, ii, iv, f. 55; iii, f. 37.
46. Another setting. Anonymous. i, f. 56b; ii, iv, f. 56; iii, f. 38.
47. "New fashions." In four parts. "William Cobbold." i, f. 58; ii, iv, f. 57; iii, f. 39.
48. "For death of her" (Mary Gascoygne, d. 1588). By the same. i, f. 61; ii, iv, f. 59; iii, f. 41.
49. "Ye mortal wights." By the same. i, f. 61b; ii, iv, f. 59b; iii, f. 41b.
50. "Sighes, doe your part." By the same. i, f. 62; ii, iv, f. 60; iii, f. 42.
51. "I plunged our poore wreach." By the same. i, f. 62b; ii, iv, f. 60b; iii, f. 42b.
52. "Jamyes (*sc.* Jamais) amant" or "Jamie's a man." By the same. i, f. 63; ii, iv, f. 61; iii, f. 43.
53. "Amids my bale." By the same. i, f. 63; ii, iv, f. 61; iii, f. 43.
54. "The haughtye harts." By the same. i, f. 63b; ii, iv, f. 61b; iii, f. 43b.
55. "O froward fate." By the same. i, f. 63b; ii, iv, f. 61b; iii, f. 43b.
56. "The rare affects." By the same. i, f. 64; ii, iv, f. 62; iii, f. 44.
57. "As phisicks skill." Anonymous. i, f. 64b; ii, iv, f. 62b; iii, f. 44b.
58. "Countrye Crye"; beg. "God giue you god morowe, Sir Rees." "Richard Deringe." i, f. 67b; ii, iv, f. 65b; iii, f. 47b.
59. "Sacred Pan." "Nath. Pattricke." i, f. 70; ii, iv, f. 68; iii, f. 50.
60. "O death [rock me asleep]." Anonymous. (The same as in Add. 30480, f. 37b, but different from the tune in Chappell's *Popular Music*, ed. Wooldridge, 1893.) i, f. 70b; ii, iv, f. 68b; iii, f. 50b.

Additional 29401–29405, ff. 2–44b *passim*.

Paper; after 1613 (see f. 44b). Oblong duodecimo. The MS. also contains Anthems (vol. i, p. 8), Carols (*ib.* p. 143), a secular Motet and String Quintets.

MADRIGALS for 5 voices, in parts. Except nos. 6 and 17–32, which are by uncertain composers, they are known to be by W. Byrd, though no names are mentioned. The five volumes contain respectively the

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cantus, medius, tenor, bassus and quintus parts, the foliation in each being identical.

1. "I ioy not in noe earthly bliss." f. 2.
2. "Where fancie fond." f. 2b.
3. "O deere life." f. 3b.
4. "When I was otherwise." f. 4b.
5. "Ambitious love"; in two parts. f. 5b.
6. "Euen as in seaes." f. 7b.
7. "O you that heare y^{is} voice." f. 8b.
8. "What pleasure haue greate Princis." f. 9b.
9. "All as a sea." f. 10b.
10. "Oh that we woe-full wretches." f. 11b.
11. "Come to me, greefe" (said to be on the death of Sir Philip Sidney). f. 13b.
12. "The faire young virgin." f. 14.
13. "O sweete deceite"; in two parts. f. 15b.
14. "Yea, sacred Muses" (on the death of Tallis). Probably by W. Byrd. f. 17b.
15. "In feilds abrode." f. 18b.
16. "Wedded to Will." f. 19b.
17. "The nimphs y^{t} in y^{e} groues." f. 20b.
18. "Though I bee browne." f. 21b.
19. "An aged dame"; probably by W. Byrd. f. 22b.
20. "Crowned with flowers and Lillies" (on the death of Queen Mary); in two parts. f. 23b.
21. "Truth at the first." f. 25b.
22. "The Noble, famous Queene" (Mary, Queen of Scots). f. 28b.
23. "He that all earthlie pleasure scorns." f. 29b.
24. "In Angells weede" (on the death of Mary, Queen of Scots). f. 30b.
25. "Where the blinde . . ." (without words). f. 31b.
26. "I will not say what I haue seene." f. 32b.
27. "My Mistress had a litle Dogg"; in two parts. f. 33b.
28. "Content is ritch." f. 35b.
29. "I that sometime" (on the death of Queen Elizabeth). f. 36b.
30. "Sithence death of all shall haue the spoyle." Probably by W. Byrd. f. 37b.
31. "With lillies white." f. 39b.
32. "Wretched Albinus." f. 40b.
33. "Care for thy soule." f. 41b.
34. "Why do I vse my paper." f. 42b.
35. "Faire Brittan Ile" (on the death of Prince Henry, 1613). f. 44b.

Additional 15117, ff. 7, 9b, 15b, 21.

Paper; after 1614. Small folio. See also under Anthems (vol. i, p. 10).

MELODY with lute accompaniment, in tablature, of the following compositions:—

1. "Sleepe, wayward thoughts." [J. Dowland, *First Booke of Songes*, 1597.] f. 7.
2. "Aprill is my mistres face." [T. Morley, *Madrigals*, 1594.] f. 9b.
3. "The peacefull westerne winde." The words are supposed to be by Thomas Campion, who set them to other music in his *Second Booke of Ayres*, 1610; the music here is by Thomas Morley, in whose *First Booke of Ballets*, 1595, it appears to the words "Nowe is the monthe of mayinge," which are given here as an alternative. f. 10.
4. "If my complaints." [J. Dowland, as in no. 1.] f. 15b.
5. "It was a tyme when Sillye Bees. [By the same, *Third . . . Booke of Songes*, 1603.] f. 21.

Additional 29372–29377, *passim*.

Paper; A.D. 1616. Small folio. See also under Anthems (vol. i, p. 10).

MADRIGALS, partsongs, *etc.*, for 4, 5, and 6 voices, in parts. Nos. 1–7 are for 4 voices; nos. 8–46 for 5 voices; and the rest for

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6 voices. Nos. 1–5 are from the second set of Madrigals published in 1609.

1. "When Cloris heard of her Amyntas dyeing." "Jo. Wilby." i–iv, f. 2.
2. "Hap[py] streams whose trembling fall." By the same. i–iv, f. 2b.
3. "Change me, O heauens, into the Rubystone." By the same. i–iv, f. 3b.
4. "Loue me not for comely grace." By the same. i–iv, f. 4b.
5. "I loue, alas, yet am not loued." By the same. i–iv, f. 5b.
6. "Loe, here my hart I leaue with her remayning." "George Kirby" [1597]. i–iv, f. 6b.
7. "Adieu, adieu, adieu, sweet Amarillis." "John Wilby." i–iv, f. 13b.
8. "A Pastoral," beg. "Sweet muses, nymphs and shepherds sporting" (for solo voices and chorus); with second part, "Aye me...wherefore sighes the faire Syluia"; and third part, "My peace and my pleasure." "Michael Easte." i–iv, f. 23b; v, f. 11b.
9. "O, O, thrice blessed earthbed." "John [Thomas in Add. 29427, above, p. 138] Tomkins." i–iv, f. 27; v, f. 15.
10. "God giue you good morrow"; with second part, "A good sausage, and it be roasted." "Orlando Gibbons." i–iv, f. 32; v, f. 20.
11. "Wake, sorow." Written "In memory of y^e^ La[dy] Ar[a]bella." By Martin Pierson. i–iv, f. 45b; v, f. 32b.
12. "Arbella...sole paragon." By the same. i–iv, f. 46b; v, f. 33b.
13. "Cease now vaine thoughts." "Nathanael Gyles." i–iv, f. 50; v, f. 37.
14. "God giue you good morrow, Sir Rice": "Country cries." "Richard Deering." i–iv, f. 50b; v, f. 37b.
15. "My louely wanton jewell": Ballet. "Thomas Morley." i–iv, f. 52b; v, f. 39b.
16. "Leaue, alas, this tormenting": Ballet. By the same. i–iv, f. 53b; v, f. 40b.
17. "Why weepes, alas, my lady loue": Ballet. By the same. i–iv, f. 54; v, f. 41.
18. "Giue me my heart and I will goe." "Thomas Weelkes." i–iv, f. 54b; v, f. 41b.
19. "Come, clap thy hands, thou sheppards swaine"; with second part, "Phillis hath sworne": Ballet. By the same. i–iv, f. 55b; v, f. 42b.
20. "Sound out my voice with pleasant tunes." "Gianetto Palæstina." i–iv, f. 56b; v, f. 43b.
21. "I must depart all haples." "Luca Marenzio." i–iv, f. 57; v, f. 44.
22. "Life, tell me what is the cause." "Horatio Vecchi." i–iv, f. 57b; v, f. 44b.
23. "Flora, faire nymph, whilst silly lambes are feeding." "John Warde." i–iv, f. 58; v, f. 45.
24. "Sweet hony sucking Bees"; with second part, "Yet, Sweet, take heed." "John Wilbye." i–iv, f. 58b; v, f. 45b.
25. "Weepe...mine eyes; my hart can take no rest." By the same. i–iv, f. 60; v, f. 47.
26. "Downe in a valley;" with second part, "Hard Destinies." By the same. i–iv, f. 60b; v, f. 47b.
27. "Alas . . . where is my loue?" "Thomas Bateson." i–iv, f. 62b; v, f. 49b.
28. "Harke, heare you not a heauenly harmony" ("Oriana's Farewell"). By the same. i–iv, f. 63b; v, f. 50b.
29. "Dolorous mournfull cares." "Luca Marenzio." i–iv, f. 64b; v f. 51b.
30. "There, where I saw her louely beauty." "John Wilby." i–iv, f. 70b; v, f. 57b.
31. "All pleasure is of this condition." By the same. i–iv, f. 71b; v, f. 58b.,
32. "So far, Deare life, from thy bright beams." "Giulio Eremita." i–iv, f. 73; v, f. 60.
33. "If silent, then greife torments me." "Alfonso Ferabosco." i–iv, f. 73b; v, f. 60b.
34. "I languish to complaine me." By the same. i–iv, f. 74; v, f. 61.
35. "What doe ye lack:" "Richard

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Deeringe." i–iv, f. 84b; v, f. 71b.

36. "The white delightfull swanne." "Hora. Vecchi" [adapted from Arcadelt]. i–iv, f. 89; v, f. 76.
37. "Zephirus brings the time." "Alfonso Ferabosco." i–iv, f. 89b; v, f. 76b.
38. "I saw my lady weeping"; with second part, "Like as from heauen the dew." By the same. i–iv, f. 94b; v, f. 81b.
39. "When shall I cease lamenting." "Noe Faignient." i–iv, f. 96b; v, f. 83b.
40. "O my louing sweethart." "Luca Marenzio." i–iv, f. 103; v, f. 90.
41. "Delight is dead." By the same. i–iv, f. 106b; v, f. 93b.
42. "Now is my Cloris fresh as May": Ballet. "Tho. Weelkes." i–iv, f. 108b; v, f. 95b.
43. "Vnto our flockes sweet Corolus": Ballet. By the same. i–iv, f. 109b; v, f. 96b.
44. "The nightingale that sweetly.... doth complaine." "Peter Philips." i–iv, f. 112b; v, f. 99b.
45. "Hope of my heart." "John Ward." i–iv, f. 113b; v, f. 100b.
46. "Vpon a bank with roses set about." By the same. i–iv, f. 114b; v, f. 101b.

The following partsongs are for 6 voices:—

47. "Cease now delight": an Elegy. "Thomas Weelkes." i–iv, f. 121b; v, f. 108b; vi, f. 3b.
48. "O wretched man, why lou'st thou earthly life." "John Wilby." i–iv, f. 123b; v, f. 110b; vi, f. 5b.
49. "Where most my thoughts." By the same. i–iv, f. 124; v, f. 111; vi, f. 6.
50. "Draw on, sweet Night." By the same. i–iv, f. 124b; v, f. 111b; vi, f. 6b.
51. "Softly drop, mine eyes, least you be drie." By the same. i–iv, f. 125b; v, f. 112b; vi, f. 7b.
52. "Long haue I made theise hils." By the same. i–iv, f. 126b; v, f. 113b; vi, f. 8b.
53. "O gratious and worthiest of each creature." "Giouanni Croce." i–iv, f. 127b; v, f. 114b; vi, f. 9b.
54. "Shall I liue so far distant." "Luca Marenzio." i–iv, f. 128b; v, f. 115b; vi, f. 10b.
55. "Dainty white Pearle." "Antonio Bicci." i–iv, f. 129; v, f. 116; vi, f. 11.
56. "Hard by a christall fountaine." "Giouanni Croce." i–iv, f. 129b; v, f. 116b; vi, f. 11b.
57. "Faire Hebe when Dame Flora meets." "Thomas Bateson." i–iv, f. 132b; v, f. 119b; vi, f. 14b.
58. "Thirsis, on his faire Phillis' breast reposing." By the same. i–iv, f. 133b; v, f. 120b; vi, f. 15b.
59. "Faire Orian in the morne." "John Milton." i–iv, f. 134b; v, f. 121b; vi, f. 16b.
60. "Those Spots upon my ladies face." "Thomas Weelkes." i–iv, f. 136; v, f. 123; vi, f. 18.
61. "Retire, my thoughts, unto your rest againe." By the same. i–iv, f. 136b; v, f. 123b; vi, f. 18b.
62. "Stay, Coridon, thou Swaine." "John Wilby." i–iv, f. 145b; v, f. 132b; vi, f. 27b.
63. "Loue, quench this heate consuming." "Benedetto Palauicino." i–iv, f. 146b; v, f. 133b; vi, f. 28b.
64. "Cruell, cruell, why dost thou flie me." By the same. i–iv, f. 147b; v, f. 134b; vi, f. 29b.
65. "So far from my delight"; with second part, "She onely doth not feele it." "Alfonso Ferabosco." i–iv, f. 149b; v, f. 136b; vi, f. 31b.
66. "Now must I part, my Darling." "Luca Marenzio." i–iv, f. 151b; v, f. 138b; vi, f. 33b.
67. "I soung sometime...the freedom of my fancy"; with second part, "Because my loue too lofty." By the same. i–iv, f. 152; v, f. 139; vi, f. 34.
68. "O heare me, heauenly powers." By the same. i–iv, f. 154b; v, f. 141b; vi, f. 36b.
69. "In chaynes of hope and feare." By the same. i–iv, f. 155; v, f. 142; vi, f. 37.

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70. "Vnkind, ô stay thy flieing." By the same. i–iv, f. 155b; v, f. 142b; vi, f. 37b.
71. "Retire, my troubled soule." "John Ward." This and nos. 72–79 were published in 1613. i–iv, f. 162b; v, f. 149b; vi, f. 44b.
72. "Out from the vale of deepe despaire." By the same. i–iv, f. 163; v, f. 150; vi, f. 45.
73. "Oft haue I tendred tributary teares." By the same. i–iv, f. 163b; v, f. 150b; vi, f. 45b.
74. "O diuine loue." By the same. i–iv, f. 164b; v, f. 151b; vi, f. 46b.
75. "If the deepe sighs of an afflicted brest"; with second part, "There's not a groue that wonders not my woe." By the same. i–iv, f. 165b; v, f. 152b; vi, f. 47b.
76. "Weepe forth your teares." By the same. i–iv, f. 167b; v, f. 154b; vi, f. 49b.
77. "Dye not, fond man." By the same. i–iv, f. 168b; v, f. 155b; vi, f. 50b.
78. "Come, sable night." By the same. i–iv, f. 169b; v, f. 156b; vi, f. 51b.
79. "I haue intreated." By the same. i–iv, f. 170b; v, f. 157b; vi, f. 52b.
80. "Noe obiect dearer." By the same. i–iv, f. 173b; v, f. 160b; vi, f. 55b.
81. "Oft did I mar'll" (*sc.* marvel). "Tho. Tomkins." i–iv, f. 175b; v, f. 162b; vi, f. 57b.

Additional 34800, A, ff. 50–47b; B, C, ff. 52–49b (reversed).

Paper; after 1618. Small octavo. See also under Motets (vol. i, p. 282).

COMPOSITIONS for 3 voices, in parts. Anonymous.

1. "Say, Galatea, since our cominge hither." A, f. 50; B, C, f. 52.
2. "A sea nimph sat vpon y^e^ shore." A, f. 49b: B, C, f. 51b.
3. "The pleasant flowers." A, f. 49; B, C, f. 51.
4. "Whether away, my deare." A, f. 48b; B, C, f. 50b.
5. "All creatures now with harts rejoyce." A, f. 48; B, C, f. 50.
6. "Leaue me alone." A, f. 47b; B, C, f. 49b.

Additional 17792–17796, *passim*.

Paper; after 1624. Small oblong quarto. See also under Anthems (vol. i, p. 18).

MADRIGALS, for 5 voices (unless the contrary is stated), in parts, the five volumes containing respectively the cantus, altus, tenor, quintus, and bassus.

1. "O Griefe" (à 4). [Bald. Donato, 1588.] i, v, f. 20b; ii, iii, f. 21b.
2. "My harte doth pante." Anonymous. i, v, f. 60b; ii, f. 64; iii, f. 67; iv, f. 30.
3. "Why doe I vse" [1588]. This and nos. 4–7 are by "[William] Birde." i, v, f. 61; ii, f. 64; iii, f. 67b; iv, f. 30b.
4. "Mee thought of late." i, f. 61b; ii, f. 64b; iii, f. 68; iv, f. 31; v, f. 61.
5. "Though Amarillis daunce" [1588]. i, v, f. 61b; ii, f. 65; iii, f. 68b; iv, iv, f. 31.
6. "When I was otherwise" [1589]. i, f. 62; ii, f. 65b; iii, f. 69; iv, f. 31b; v, f. 61b.
7. "Susanna faire som time assaultid was" [1588]. i, f. 63; ii, f. 66; iii, f. 69b; iv, f. 32; v, f. 62.
8. "My minde to me." Anonymous. i, f. 63b; ii, f. 66b; iii, f. 69b; iv, f. 32b; v, f. 62.
9. "Vezzosette nimphe." Anonymous. i, f. 63b; ii, f. 67; iii, f. 70; iv, f. 33; v, f. 62b.
10. "Piacher" (*sic*). Anonymous. i, f. 64; ii, f. 67b; iii, f. 70b; iv, f. 33b; v, f. 62b.

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11. "Browninge . . . The leaues be greene." [W. Byrd.] i, f. 64b; ii, f. 68; iii, f. 70b; iv, f. 34; v, f. 63.
12. "The Country Cry," beginning "God giue you goodmorrow, S^r Rise." [R. Dering.] i, f. 106b; ii, f. 108b; iii, f. 111b; iv, f. 98b; v, f. 104b.
13. "The first London Crie," beginning "God giue you goodmorroe, my masters"; with second part, "Will you goe with mee." [O. Gibbons.] i, f. 109b; ii, f. 111b; iii, f. 114; iv, f. 101b; v, f. 106b.
14. "The second London Crie," beginning "O yes, can any man." Anonymous. i, f. 111b; ii, f. 114b; iii, f. 116; iv, f. 104b; v, f. 109.

Additional 29996, ff. 110b–146b *passim*.

Paper; A.D. 1647, *etc.* Small folio.

MADRIGALS, by W. Byrd, T. Morley, and J. Farmer. See under Organ Solos, in vol. iii.

Additional 31438, ff. 60b–63.

Paper; after 1660 (f. 75b). Oblong octavo. See also under Motets (vol. i, p. 262).

CHANSONS and Madrigals. Alto or tenor part only. They are all (with the possible exception of no. 2) for 5 voices. Nos. 1, 3 and 4 are by Orlando di Lasso [1562]; nos. 5, 6 by Cipriano di Rore [1548].

1. "Le ros[s]ignol plaisant." f. 60b.
2. "Secour moy, ma damme." Anonymous [probably by Lasso]. f. 61.
3. "Mon cueur se recommand a vous." f. 61b.
4. "Susanne vng iour." f. 62.
5. "Virgine Saggia." f. 62b.
6. "Il di S' appresse" (*sic*). f. 63.

Additional 10338, ff. 14b–24.

Paper; after 1669. Small folio. See also under Motets (vol. i, p. 288).

MADRIGALS (?), for 3 voices, in score, by George Jeffreys. *Autograph.* Nos. 10–12 are accompanied by a basso continuo.

1. "Le parole soavi." f. 14b.
2. "O vaghe, O care stelle." f. 15.
3. "Donna crudel . . . piu non ti chieggio." f. 15b.
4. "Quand' io miro le rose." f. 16.
5. "All' ombra degli allori." f. 16b.
6. "Si (*sic*) miro il tuo bel viso." f. 17.
7. "Occhi, stelle mortali." f. 17b.
8. "Crudel tu per fug[g]ire." f. 18.
9. "Donna, s' io miro voi." f. 18b.
10. "Felice Pastorelle (*sic*), ch' in compagnia di Clori." f. 19b.
11. "Provate la mia Fiamma." f. 20b.
12. "Che nove Arti son queste." f. 22.

Additional 33234, ff. 8, 10b, 115b.

Paper; A.D. 1680–1682. Folio. See also below, under Songs.

MADRIGALS, with a bass, in score.

1. "Nominativo Hic hæc hoc." "[C.] Merula." f. 8.
2. "Nominativo Quis." By the same. f. 10b.
3. "Lontani del core" (à 3). By A. Stradella. f. 115b.

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Harley 1501, f. 63b.

Paper; A.D. 1681. Folio. See also below, under Songs.

"SI, MI DICESTI"; à 3, with a figured bass for harpsichord, in score. Anonymous.

Additional 31440, ff. 149b–194b *passim*.

Paper; before 1685 (?). Folio. See also under Motets (vol. i, p. 287).

MADRIGALS for 5 voices, and unaccompanied (unless the contrary is stated), by P. Reggio. *Autograph* (?). Nos. 4, 5 are for 4 voices, with a bass for harpsichord; in nos. 6–15 the words are for the most part omitted.

1. "Son si avezzo alle pene." f. 149b.
2. "O donna, vn solo amante." f. 157b.
3. "Io ti disfido." f. 159b.
4. "Crudelissima Dori." f. 172b.
5. "O sguardo incauto." f. 174b.
6. "Voi pur da me partite." f. 181b.
7. "Cor mio mentre." f. 182b.
8. "Oimè! Deh, perche fato." f. 185.
9. "Si ch' io..." f. 185b.
10. "Ahi...de duo." f. 187b.
11. "Troppo...." f. 188b.
12. "T' amo, mia vita." f. 189b.
13. "Ah, dolente partita." ff. 191, 193b.
14. "Ch' io t' ami." f. 191b.
15. "Crud' Amarilli." f. 194b.

Additional 33235, ff. 74–102 *passim*.

Paper; late 17th cent. Folio. See also under Anthems (vol. i, p. 38).

MADRIGALS, in score.

1. "Cor[r]ete, amanti" (à 3). Anonymous. f. 74.
2. "Sospiri, Che fate" (à 3). Anonymous. f. 75b.
3. "Lontani del core" (à 3). "Alessandro Stradella." f. 82.
4. "Mortali, che fate" (à 3). Anonymous. f. 102.

Additional 29481, ff. 14, 32b.

Paper; 17th cent. Oblong folio. See also under Anthems (vol. i, p. 40).

1. "If my complaints"; the melody with a bass, in score, by J. Dowland, from his *First Book of Songs, etc.*, 1597. First half of 17th cent. f. 14.

2. The treble part of "Amor me rere (*sic*) che d' amor," probably the beginning of a Madrigal. Late 17th cent. f. 32b.

Additional 31411.

Paper; ff. 16. 17th cent. Folio.

MADRIGALS, *etc.*, for 5 voices (with one exception), in score, by Italian composers of the end of the 16th cent.

1. "In queste selue." "Scipione Dentice," from Book ii [1596]. f. 1.
2. "Ne' bei vostr' occhi." "Vincenzo Neriti," from Book i of the *Canzonette à* 4 [1593]. f. 2b.
3. "Hor ua, canzona mia." "Gio-

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van Ferretti," from Book i of the *Canzoni* [1568]. f. 8b.
4. "Mentre l' aura spirò." "Luca Marenz[i]o," from *Lauro secco* [1582]. f. 5.
5. "Cara stagion." "Rodiano Barera," from Book i [1596]. f. 6.
6. "Cantin liete le Ninfe." "Alessandro Sauioli," from Book i [1595]. f. 8b.
7. "La bella Flora." "Pietro Paulo Quartieri," from Book i [1592]. f. 11.
8. "Usciua homai." "Stefano Venturi del Nibbio," from Book i [1592]. f. 13b.

Additional 31434, *passim*.

Paper; 17th cent. Small folio. See also under Motets (vol. i, p. 288).

COMPOSITIONS for 5 voices, with a figured bass for harpsichord, in parts, by Henry Lawes. Apparently *autograph*.

1. "Negatemi pur, cruda." ff. 8, 20b, 32, 44, 57, 68b.
2. "Donna, mentr' jo ui miro." ff. 8b, 20b, 32b, 44b, 57b, 69.
3. "O Vergine felice." ff. 9, 21b, 33, 45, 58, 69b.

Additional 14336, ff. 2–10b.

Paper; late 17th cent. Folio. See also under Motets (vol. i, p. 291).

COMPOSITIONS for 3 voices, with a bass for harpsichord, in score. Anonymous; possibly by H. du Mont.

1. "Arme . . . . a la mano." f. 2.
2. "Nel regno damore." f. 3b.
3. "Pianti, fermati (*sic*) ui." f. 5.
4. "Non credet' a donne." f. 6.
5. "Duna bella infidele." f. 7.
6. "Ahi, cosi va costei." f. 8.

Additional 24293, ff. 77b, 82.

Paper; late 17th cent. Folio. See also under Motets (vol. i, p. 292).

MADRIGALS for 3 voices, with a figured bass, in score. Anonymous.

1. "Diagnea Donna crudele." f. 77b.
2. "Parlo misero." f. 82.

Additional 28757, ff. 38, 45.

Paper; early 18th cent. Oblong duodecimo. See also under Choruses (vol. i, p. 158).

MADRIGALS for 3 voices, in score.

1. "Come, Shepheard Swains." "Jno. Wilby." [1609.] f. 38.
2. "Thirsis, let pity . . . move thee." "Thos. Morley." [1598.] f. 45.

Additional 31534.

Paper; ff. 42. After 1741 (see below). Oblong quarto. Given to Julian Marshall by R. Aspa, of Leamington.

"MADRIGALI a 2 voci"; with a bass for harpsichord, in score, by

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Giovanni Carlo Maria Clari. Nos. 1–5 are taken from Book i of his Madrigals, which appears to have been published in 1741.

1. "Dov' è . . . quel Usignolo." f. 2b.
2. "Nel suo bel Prato." f. 8.
3. "Lontan dalla sua Fille." *Imperfect* in the middle. f. 18.
4. "In sogno mi parea." f. 14b.
5. "Clori, deh, mira." f. 21.
6. "Piangete, o Violoni"; followed by another copy (in a different hand), on which it is described as a madrigal or duetto buffo "Per la Partenza di Pisa del Sig^{r} Fran^{co} Morini, Virtuoso di Violoncello del Don Ciccio." ff. 28, 85.

Additional 31535.

Paper; ff. 65. After 1741 (see below). Oblong quarto.

"MADRIGALI a due, Del Sig^{re} Gio. Carlo Ma. Clari," 1740, 1741, and a cantata for 2 voices by the same composer; with a bass for harpsichord, in score.

1. "Fuoco . . . è la chioma bionda." f. 2.
2. "Quando col mio." f. 7b.
3. "Dov'è . . . quell' Vsignolo." f. 11b.
4. "Nel suo bel prato." f. 16b.
5. "Volle . . . speranza ardita." f. 20b.
6. "Lontan dalla sua Fille." f. 25b.
7. "Cantando un dì." f. 30b.
8. "Spesso Amor." f. 34b.
9. "Quando tramonta il sole." f. 38.
10. "In sogno mi parea." f. 42.
11. "Al bosco al prato." f. 47b.
12. "Clori, deh, mira." f. 51b.
13. "Gioite pur": cantata. f. 60.

Additional 31536.

Paper; ff. 96. After 1743 (see below). Oblong quarto.

"MADRIGALI a 3 voci del Sig^{re} Gio. Carlo Ma. Clari," 1742, 1743; with a bass for harpsichord, in score. In the same hand as the preceding volume.

1. "Doue, ah doue, o Pastori." f. 2.
2. "Con Fille un giorno." f. 10.
3. "Quant' è soaue amore." f. 20.
4. "Frà Mille dubbi." f. 27.
5. "Bella sorte." f. 35.
6. "Nice, da Te lontano." f. 43.
7. "E ver . . . che Dori è bella." f. 49.
8. "Ecco, Amor." f. 57.
9. "Dal Nilo." f. 65.
10. "Si lodi pur amore." f. 73.
11. "Addio, Campagne amene." f. 81.
12. "Con bel diletto." f. 89.

Additional 34058.

Paper; ff. 90. After 1743. Oblong quarto.

"MADRIGALI Di Diversi Autori messi in musica A Due Voci Dal Sig^{r} Gio. Carlo M^{a} Clari . . . Per . . . la . . . Marchese Giulia Durazzo ne' Grimaldi . . . MDCCXLIII"; with a bass for harpsichord, in score. The contents are the same as those of Add. 31535 (nos. 1–12), above, which appear to have been published, in 1741, as compositions of Clari. Annotated by W. H[awes?] in 1824 (see f. 27b).

1. "Cantando un dì." f. 2.
2. "Nel suo bel prato." f. 9.
3. "Volle . . . speranza ardita." f. 16.
4. "Fuoco . . . è la chioma bionda." f. 23b.
5. "Dov' è . . . quell' usignolo." f. 32.

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6. "Spesso amor." f. 39b.
7. "In sogno mi parea." f. 45.
8. "Clori, deh mira." f. 53b.
9. "Lontan dalla sua Fille." f. 61b.
10. "Quando col mio." f. 69.
11. "Quando tramonta il sole." f. 74b.
12. "Al bosco al prato." f. 82b.

Additional 31537.

Paper; ff. 62. After 1747 (see below). Oblong quarto.

"Madrigali a 2 voci Del Sig^re Gio. Carlo Ma. Clari," 1745–1747; with a bass for harpsichord, in score. In the same hand as Add. 31535, 31536, above, p. 157.

1. "Il Soldato Poltrone," beg. "Olà, chi mi risueglia." f. 2.
2. "Il Musico Ignorante," beg. "Do, re, mi, fà, sol, la; che bella cosa è la musica." f. 9.
3. "L'Amante disperato," beg. "O femmina mendace." f. 15.
4. "Amante di Donna Vecchia," beg. "Amor, tu me l'hai fatta." f. 23.
5. "Il Poeta spiantato," beg. "Musa, tu uuoi ch' io canti." f. 28.
6. "Il Giocatore Sfortunato," beg. "Scelerata fortuna." f. 33.
7. "La Moglie Gelosa," beg. "Nò, nò, soffrir non posso." f. 39.
8. "Il Pellegrino," beg. "Giro e rigiro a tondo." f. 43.
9. "Il Vanesio," beg. "Non v'e nella terraquea mole." f. 47.
10. "L'Ambizioso indigente," beg. "Consorte, non ho lucro." f. 51.
11. "Il Pazzo Innamorato," beg. "Tu mi riduci in cenere." f. 55.
12. "Il Maestro di Cappella," beg. "Quegli che par si bello." f. 59.

Additional 32036.

Paper; ff. 7. About 1749 (see f. 1). Small folio. See also under Choruses (vol. i, p. 159).

"Moribò, cor mio"; for 4 voices, in score, with additional separate contra-tenor, 2nd tenor, bass, and basso continuo parts, by Francesco Farina [1591].

Additional 5036, ff. 28b–36b.

Paper; before 1760. Quarto. See also under Motets (vol. i, p. 303).

Madrigals for several voices, in score, transcribed by Henry Needler (d. 1760) from MSS. at Christ Church, Oxford.

1. "Eran le vostre lagrime" (à 5). "Gio. Pier Luigi Prenestini." f. 28b.
2. "S'io esca vivo" (à 6). "Orlando di Lasso." f. 31.
3. "Per pianto la mia carne si distilla" (à 4). By the same. f. 34.
4. "Hor poi mia trista sorte" (à 4). "[A.] Ferabosco, Sen." f. 35.

Additional 5050.

Paper; ff. 62. Before 1760. Quarto.

"Il Primo [Libro] de Madrigali A Cinque Voci De Don Aurelio Della Faya . . . Maestro di Cappella della Citta di Lanciano. Novamente Composto e dato in Luce. Con Privilegio. In Venetia, Appresso Francesco Rampazetto." With dedication to Giovanni Battista Marina,

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1564. In score, in the hand of Henry Needler. The first lines of the Madrigals are given in the Index.

Additional 5054, ff. 7–172 *passim.*

Paper; before 1760. Quarto. See also under Anthems (vol. i, p. 68).

MADRIGALS, in score, for 5 voices, unless the contrary is stated. In the hand of H. Needler.

1. "La Spagnola" (à 8), beg. "Al rigor d' un bel Sembiante"; with the alternative words "Al splendor di due pupille" written underneath. "Agostino Steffani." f. 7.
2. "Gettano il Rè dal soglio." By the same. f. 18b.
3. "Ogni loco mi porge doglia." "Gianetti Palestrina." f. 33.
4. "Dissi à l'amata" (à 4). "Luca Marenzio." f. 38.
5. "Mori quasi il mio core" (à 4). "J. P. A. Prænestini." f. 88.
6. "Penelope y^{t} longed for the sight of her Ulisses." This and nos. 7–9 are from *Songs of Sundrie natures*, by W. Byrd, 1589. (No. xxvii.) f. 151b.
7. "Compel the Hawke to sit." (No. xxviii.) f. 154b.
8. "If in thine heart thou nourish" (à 6). (No. xliv.) f. 157b.
9. "Love would discharge the beauty of his heart." (No. xxxiv.) f. 160b.
10. "Dolorosi martir (*sic*)." "Luca Marenzio." f. 169.
11. "Cruda Amarilli." "Paolo Petti." f. 172.

Additional 31398, ff. 52–75 *passim.*

Paper; A.D. 1761, *etc.* Oblong quarto. See also under sacred Madrigals (vol. i, p. 204).

MADRIGALS, in score, for 4 voices, except nos. 8–10, which are for 3. Nos. 1–7 are by Palestrina, but the words have not been filled in.

1. ["Amor, ben puoi tu."] f. 52.
2. ["Perche s' annida amore."] f. 53b.
3. ["Amor quando fioria."] f. 55.
4. ["Veramente in amore."] f. 56b.
5. ["Mori quasi il mio core."] f. 57b.
6. ["O che splendor."] f. 59.
7. ["I vaghi fiori."] f. 60.
8. "Your sparkling eyes." "Thomas Bateson" (about 1600). f. 69.
9. "A Sea-Nymph sat upon a Shore." Anonymous. f. 70b.
10. "How merrily we live." "Michael Este." [1606.] f. 72.
11. "Cruel, unkind." "J. Bennet, in 1599." f. 73b.
12. "Quall piu crudel martire." Anonymous. f. 75.

Additional 14398, ff. 143b–154.

Paper; A.D. 1770. Quarto. See also under Motets (vol. i, p. 310).

MADRIGALS for 5 voices, in score.

1. "Piangete, o Muse"; with second part, "Doletevi." "Giovanni Lochenburgo." f. 143b.
2. "Solo e pensoso"; with second part, "Si ch' io mi cred' homai." "Giovanni Nasco, 1564." f. 146b.
3. "Cura che di timor ti nutri"; with second part, "Sui (*sc.* Ivi) senza riposo i giorni mena." "Francesco Roselli." f. 150b.
4. "Ben ho del car' oggetto i sensi privi." By the same. f. 153.

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Additional 11582, ff. 65, 81–92.

Paper; before 1782. Quarto. See also under Masses (vol. i, p. 222).

MADRIGALS, *etc.*, for 5 voices (unless the contrary is stated), scored by Dr. Charles Burney. No. 1 is from Book ii of Madrigals by Cipriano di Rore and others, Venice, 1544; the rest from Books iv–ix of Chansons for 4 to 7 voices, published by Tylman Susato at Antwerp in 1544, 1545.

1. "S' infinita bellezza." "Archadelt." f. 65.
2. "N'esse (*sic*) pas ung grant desplaisir." "Jusquin de Pres." f. 81.
3. "Par faulte d'argent." "Jo. Gallus." f. 81b.
4. "Reconfortez le petit cueur." "Cornelius Canis." f. 82.
5. "Gens qui parlez mal." By the same. f. 82b.
6. "Ta bonne grace." By the same. f. 83.
7. "Tous mes amis." By the same. f. 83b.
8. "Tout à rebours," beg. "Sy des haulx cieulx." "Jo. le Cocq." f. 84.
9. "Congie je prens." "Jo. Courtois." f. 84b.
10. "En non saichant." "Josquin de Pres." f. 85.
11. "Le temps qui court" (à 4). "Jo. Richafort." f. 86b.
12. "Rejouissons nous a cest heure" (à 4). "Ciprianus de Rore." f. 88.
13. "Si mon travail." "Pier Manchicourt." f. 88b.

Additional 11583, *passim*.

Paper; before 1782 (see below). Oblong quarto. See also under Motets (vol. i, p. 313).

MADRIGALS and Chansons for 2 or more voices, in score. Nos. 1–5 are for 2 voices, and nos. 6–10 for 3 voices; they are scored from Add. 5465 (above, p. 124). Nos. 11–17 are for 5 voices.

1. "Ha, my herte." Anonymous. f. 1b.
2. "What causyth me wofull thoughtis." "William Newark." f. 2b.
3. "So far I trow." By the same. f. 3b.
4. "My wofull hart." "Sheryngam." (Published by Dr. Burney in vol. ii of his *History of Music*, 1782). f. 4b.
5. "That was my woo." "R. Fayrfax." The words are supposed to refer to the accession of Henry VII. f. 5b.
6. "Benedicite! what dremyd I." Anonymous. f. 6b.
7. "Alas, it is I." "[Edmund] Turges." f. 7b.
8. "Yowre counturfetyng." "William Newark." f. 9.
9. "Madam Defrayne." Anonymous. f. 10b.
10. "O rote of trouth." "Tutor." f. 12b.
11. "Ogni loco mi porge"; with second part, "Poscia che per mio mal." "Gianetto da Palestrina, 1559." f. 27b.
12. "Sound out my voyce" ("Vestiva i colli"). 1588. By the same. f. 29b.
13. "Invidioso amor." "Alessandro Striggio, 1559." f. 33b.
14. "Sans lever le pied." "Clemens non Papa." From *Chansons Françoises*, book xiii. f. 35b.
15. "Adieu, celle que jay servy." "Gerardus." From the same work. f. 36b.
16. "La belle Margarite." "Jacobus Clemens non Papa." From the same work, book xii, 1550. f. 37b.
17. "Susanne un jour." "Orlando di Lasso, 1592." f. 38b.

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Additional 11584, *passim.*

Paper; before 1782. Oblong quarto. See also under Motets (vol. i, p. 313).

CHANSONS, *etc.*, mostly for 4 voices, scored from early editions by Dr. Burney.

1. "Queste non son piu lagrime." "Rolando di Lassus, 1555." f. 2b.
2. "Sto, core mio." By the same, 1555. f. 3.
3. "Tu, traditora." By the same, 1555. f. 3b.
4. "En espoir vis." By the same, 1555. f. 4.
5. "Canzona Villanesca," beg. "Madonna, l' arte nostra." "Perissone Cambio, 1558." f. 7.
6. "Villota," beg. "Ve voglio dire, donne." By the same, 1558. f. 7b.
7. "Canzone Villanesche," beg. "Chi la Gagliarda." "Baldassare Donato, 1558." f. 8.
8. "Te parlo; tu me ridi." By the same, 1558. f. 8b.

Nos. 9–15 are from the first book of *Chansons* printed at Louvain in 1558, by Pierre Phalaise; and nos. 16–20 appear to be from a second collection by the same, Louvain, 1559.

9. "Cessez, mes yeulx, de tant vous tormenter." "Crequillon." f. 13b.
10. "Cessez, mes yeulx, La coustume." A reply to no. 5. "Jan Loys." f. 14.
11. "Donnes secours, ma doulce amye." "Petit Jan de Latre." f. 15b.
12. "Vivons, vivons joyeusement." "Morel." f. 16b.
13. "Fille qui prend facieulx mary." "Crespel." f. 17b.
14. "Misericorde, misericorde au martir amoureulx." "Clemens non Papa." f. 18b.
15. "Puisque voulez que je vous laisse." By the same. f. 19b.
16. "Avant mes Jours." "Claudin le Jeune." f. 20b.
17. "Si par fortune." "Geraert Hobrecht." f. 21b.
18. "Toutes les nuyctz." "Josquin Baston." f. 23b.
19. "Bon jour, mamie." "Claudin le Jeune." f. 24b.
20. "Le feu qui m'ard." By the same. f. 25b.
21. "Puisqu'il convient." "Petrus Heylanus, 1554." f. 26b.
22. "Par trop aymer." "Manchicourt." f. 27b.
23. "Sans Liberté." "Jan Gerard." f. 28b.
24. "I[o] vid[d]i in terra"; with second part, "Amor, senno" (à 6). "Adriano Willaert." From Gardano's *Musica Nova*, 1559. f. 42b.

Nos. 25–27 are scored from Arcadelt's *Madrigali novissimi*, Venice, 1541, the first two from Book iii, and the last from Book iv.

25. "Liet' e seren." "J. Arcadelt." f. 46b.
26. "Quando ritrovo la mia pastorella"; commonly known as "Down in a flow'ry vale." "Constantio Festa." f. 47.
27. "Cosi soav' e 'l fuoco." By the same. f. 47b.

Additional 11585, ff. 2–34 *passim.*

Paper; before 1782. Oblong quarto. See also under Motets (vol. i, p. 314).

MADRIGALS, *etc.*, in score. Unless the contrary is stated, they are for 3 voices and unaccompanied.

1. "Che (*sic*) prend' amor a gioco"; with accompaniments for 2 strings and a figured bass for harpsichord. "Cavalier Tarquinio Merula, maestro

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di capella nella Chiesa Maggiore di S. Maria di Bergamo." From Book ii of the *Musiche Concertate*, op. x, 1635. f. 2.

2. "Nominativo hic hæc hoc" (à 4); with figured bass. By the same. f. 5.
3. "Nominativo quis quel (*sc.* vel) qui" (à 4); with figured bass. By the same. f. 8b.
4. "Rose beate." "Alessandro Grandi." From Book ii of the *Madrigali concertati*, op. xi, Venice, 1626. This and nos. 5, 6 are for 2 voices, with a figured bass. f. 12.
5. "Se desiate, o bella diva." "Merula." From the same work as no. 1. f. 12b.
6. "Dormivo e mi baciasti." "Giovanni Ferrari, Pisano, maestro di capella del . . Gran Duca di Toscana, nel Duomo di Livorno." From *Madrigali*, Book i, 1628. f. 15.
7. "Mordi, ben mio" (à 4). By the same. From the same work. f. 15b.
8. "Deliette mignonette" (à 4). "Eustache du Caurroy." f. 18b.
9. "L'eure est venue." Attributed by Dr. Burney to Josquin des Près. This and nos. 10–12 are copied from Royal MS. 20 A. [xvi], above, p. 127. f. 23b.
10. "A l'eure que premier vous vis." "Bouvel." f. 24b.
11. ["Que vous, Madame."] "Josquin." f. 25b.
12. "Mes pensées." By the same. f. 26b.
13. "The farther I go, the more behynde" (à 2). "William Newark." Copied from "the Fayrfax MS." (now Add. 5465, above, p. 124). f. 33b.

Additional 11586, *passim*.

Paper; before 1782 (see below). Oblong folio. See also under Anthems (vol. i, p. 71).

COMPOSITIONS for 5 voices, in score, in Dr. Charles Burney's hand.

1. "Enforcid by love and feare." "Robert Parsons." (Inserted in Burney's *History of Music*, vol. ii, 1782). f. 13b.
2. "With wreathes of Rose." "William Cobbold." From *The Triumphs of Oriana*, 1601. ff. 35, 36b.
3. "Hence, stars; you daz[z]le." "Michael Este." From the same work. f. 39.
4. "All creatures now." "John Benet." From the same work. f. 40b.
5. "When fancy fond for pleasure pleads." "William Byrd." From *Psalmes, Sonets and Songs*....1588. f. 44b.

Additional 11587, ff. 22–30.

Paper; before 1782. Oblong quarto. See also under Anthems (vol i, p. 72).

MADRIGALS, *etc.*, in score, transcribed by Dr. Charles Burney. Nos. 1, 4–7 are for 3 voices.

1. "As I went walking." "John Mundy." From *Songs and Psalmes*, 1594. f. 22.
2. "In deep distresse" (à 4). By the same. From the same work. f. 22b.
3. "Fayre Orian in the morn" (à 6). "John Milton." From *The Triumphs of Oriana*, 1601. f. 23b.
4. ["Cease, cease, tormenting love."] The beginning lost. "Tho[s] Tomkins." f. 25.
5. "Our hasty life." By the same. From *Songs of* 3, 4, 5 *and* 6 *parts*, 1622. f. 25b.
6. "Dear pittie, how? ah how? wouldst thou become her." "John Wilbye." In the *First Set of English Madrigals*, 1598. f. 26b.

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7. "My flockes feed not"; with second part, "Love hath forlorne me"; and third part, "Cleere wells spring not chearfully." "Thomas Weelkes." Published in 1597. f. 27b.

Additional 11588, ff. 16b–66b *passim*.

Paper; about 1783 (see f. 41). Quarto. The MS. also contains sacred Canons (vol. i, p. 120), and other compositions described below and in vol. iii.

MADRIGALS, *etc.*, in score, transcribed by Dr. Charles Burney, and included in vol. vii of his "Musical Extracts." Nos. 4–9 (à 4) are from *Di Cipriano et Annibale Madrigali*...1561, and are mostly accompanied by short biographical notes of their composers; nos. 11–34, from Costanzo Festa's *Madrigali A tre Voci*...1551, book i, of which they form the greater part; nos. 36–49, from the 5-part Madrigals of Carlo Gesualdo, Principe di Venosa (book i, 1585; book ii, 1594; book iv, 1596; book vi, 1611—or from later editions).

1. "Charita di signore" (à 4). "Cipriano de Rore." Book i, 1551. f. 16b.
2. "Mentre la prima mia novell' etade" (à 4). By the same. Book ii, 1557. f. 17.
3. A composition by "Gianetto" (*sc.* Palestrina), taken from the same collection as the preceding Madrigal, where it is described as "Canzon . . . sopra di 'Pace non trouo.'" It is divided into fourteen stanzas, namely:—"Da fuoco cosi bel" (f. 17b); "Rapace, ingord'" (f. 18); "Amo e non nacque" (f. 18b); "[D]a[l]l' empia Gelosia" (f. 19); "Si (*sic*) mi vince tal' hor" (f. 19b); "O effetto rio" (f. 20); "Amor non volev' io" (f. 20b); "Non mi sferr' il crudel" (f. 21); "Poi che la vista" (f. 21b); "Io non ho lingua" (f. 22); "L' alta cagion" (f. 22b); "Misero stato" (f. 23); "Fuggir devriassi" (f. 23b); and "Satio di tormentarm' amore" (f. 24).
4. "A qualunque animal." "Annibale Padoano, 1575." f. 24b.
5. "Con lei foss' io" (the sixth stanza of the preceding work). f. 25.
6. "Madonna, poi ch' uccider." "Claudio [Merulo] da Correggio." f. 26.
7. "Col seno pien di rose"; with second part, "Il capo levi." "Joan. Contino." f. 26b.
8. "Chi desia di veder"; with second part, "O leggiadre, amorose e care doglie." "Perissone [Cambio]." f. 27b.
9. "Gravi pene." "Alessandro Striggio." f. 28b.
10. "Amorose viole" (à 4). "Costantio Porta." f. 29.
11. "Madonn', io son un medico." f. 30.
12. "Madonn', il vostr' orgoglio." f. 30b.
13. "Ingiustissimo Amor." f. 31.
14. "Ogni loco m' at[t]rista." f. 31b.
15. "Se mai vedet' Amante." f. 32.
16. "Deh, piacci' al cielo." f. 32.
17. "Qual sara mai si miserabil canto." f. 32b.
18. "Madonna, al volto." f. 33.
19. "Lieto non hebbi mai un giorno." f. 33b.
20. "Madonna, io v' am'." f. 34.
21. "Che si puo piu vedere." f. 34b.
22. "Venut' era madonna." f. 35.
23. "Venit', amant', insieme." f. 35b.
24. "Se come (*sc.* siccome) s[i]ete bella." f. 36.
25. "Ogni beltà, madonna." f. 36b.
26. "Che parlo? o dove son." f. 37.
27. "Madonn', io mi consumo." f. 37b.
28. "Non mi par che sia vero." f. 38.
29. "Afflitti spirti." f. 38b.
30, 31. "Se non fosse il sperar." Two settings. ff. 38b, 39.
32. "Che giova saggittar." f. 39b.
33. "Poi' ch' io viddi." "Iacomo Fogliano." f. 40.
34. "Madonna, io prend' ardire." Attributed by Burney to the same, but really by Festa. f. 40b.
35. "Io vorrei, Dio d' amore" (à 3). "Fogliano" [1537]. f. 41.

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36. "Caro, amoroso neo"; with second part, "Ma se tale hà costei"; and third part, "Hai rott' e sciolto." (Book i, 1603.) f. 42.
37. "Sento che nel partire." (Book i, 1594.) f. 44b.
38. "Dall' odorate spoglie." From the same. f. 45b.
39. "Madonna, io ben vorrei." (Book ii.) f. 46.
40. "Sparge la mort'." (Book iv.) f. 46b.
41. "Questa crudele." (Book iv.) f. 47b.
42. "Beltà, poi che t' assenti." Beginning only. (Book vi.) f. 48.
43. "Se la mia morte." Beginning only. (Book vi.) f. 48.
44. "Ahi, gia mi discoloro." (Book iv.) f. 48b.
45. "Resta di darmi noia." (Book vi.) f. 49.
46. "Dolcissimo sospiro." (Book iii.) f. 49b.
47. "O Dolce mio tesoro," beginning at "La morte mia." (Book vi.) f. 50.
48. "Moro lasso." (Book vi.) f. 50b.
49. "Tu piangi, o Fille." (Book vi.) f. 51b.
50. "La Battaille (de Marignan, 1515)," beg. "Escoutez, tous gentilz Gallois." "Clément Jannequin." (From his *Chansons à 4*, book x, 1545.) With a fifth part added by "Phili. Verdelot." f. 56.
51. "Douleur me bat" (à 6). "Adrian Willaert." (*Chansons à 5 et à 6*, book v, 1544.) f. 61.
52. "Je ne scay pas comment" (à 6). By the same. (From the same work.) f. 62b.
53. "Douleur me bat" (à 5). "Josquin de Pres." (From the same work.) f. 63.
54. "I bei legami" (à 8, with a ritournelle for 3 strings). "Claudio Monteverde." (From the 1615 edition of his *Schersi musicali*, originally published in 1607.) f. 66b.

Additional 27645, f. 5.

Paper; A.D. 1785. Oblong quarto. See also under sacred Canons (vol. i, p. 122).

"PRETTY wanton, come away"; for two choirs of 4 voices each, in score, by Dr. J. W. Callcott.

Additional 34608, *passim*.

Paper; about 1785–1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

COMPOSITIONS for 4 voices, in score, by [John] Dowland [from *The First Booke of Songes or Ayres*, 1597]. In the hand of J. Stafford Smith.

1. "Awake, sweet love." f. 3.
2. "Burst forth, my tears." f. 4b.
3. "Come again, sweet love." f. 6b.
4. "Away with those self-loving lads." Melody and bass only. f. 28 (reversed).
5. "Would my conceit." f. 30b (reversed).
6. "All ye whome love." f. 32 (reversed).

Additional 31671, ff. 34, 42, 45b.

Paper; about 1785–1802 (see below). Oblong quarto. See also under Catches (above, p. 31).

MADRIGALS, in score. *Autograph.*

1. "When Daphne died" (à 5). "J. W. Callcott, M.B." [1785; Mus. Doc. 1800.] f. 34.
2. "While sighing forth his wrongs"

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(à 5). "Wm. Horsley." Watermark 1802. f. 42.

3. "Solo e pensoso" (à 4). By the same. Same watermark. f. 45b.

Additional 27642, ff. 23, 109, 113.

Paper; A.D. 1786, 1790. Oblong quarto. See also under sacred Canons (vol. i, p. 120).

MADRIGALS, for 5 voices, in score, by Dr. J. W. Callcott. *Autograph.*

1. "Giovane Donna sotto un verde Lauro." "1790." f. 23.
2. "When Daphne died." "1786." f. 109.
3. "Quanto grata a questo core." "1786." f. 113.

Additional 31412, *passim.*

Paper; before 1798 (except no. 13). Oblong quarto. See also under Oratorios (vol. i, p. 373).

MADRIGALS, *etc.*, for 5 voices, unless the contrary is stated, in score.

1. "Intenerite voi, lacrime mie." "Alessandro Scarlatti." f. 10.
2. "O selce, o Tigre." By the same. f. 14.
3. "Sdegno la fiamma estinse." By the same. f. 19.
4. "Se gia l' amai, Crudele" (à 4, with figured bass). Anonymous. f. 24.
5. "La Spagnola," beg. "Al rigor d' un bel sembiante" (à 3, with figured bass). "Agostino Steffani." f. 28.
6. "Cruda Amarilli." "Paolo Petti." f. 32.
7. "Liquide perle." "Luca Marenzio." f. 36.
8. "Prima che spunt' il sol" (à 4). "Vincentio Ruffo." f. 38.
9. "Io non so pero morto" (with the bass partly figured). "Giaches de Wert." f. 40.
10. "Leggiadro mio pastor" (with the bass partly figured). "Gio. Bernardo Colombi." f. 43.
11. "Lontana[n]za," beg. "Mentre lunge ti stai da me": described as "Canzona à 4." With figured bass. "Bononcini." f. 46.
12. "Clori, son fido." "Stradella." f. 54.
13. "Villanella alla Neapolitana," beg. "Di pianti e di sospir" (à 3). "Luca Marenzio." In the hand of Dr. Crotch. f. 74.

Additional 31813, f. 5.

Paper; about 1798 (watermark). Oblong folio. See also below, under Operas.

"ENFORCED by love": 5-part song, in score, by Robert Parsons, 1563. In the hand of R. J. S. Stevens.

Egerton 2486.

Paper; ff. 94. 18th cent. Oblong quarto. On the original cover are stamped the initials "M. D."

"DUETTI Madrigali" for canto and alto, except the last, which is for 2 cantos; with a bass (figured in nos. 1 and 2), in score. By Francesco Gasparini.

1. "Luci mie." f. 1b.
2. "Ahi, sorte." f. 8.
3. "Su quest' amena sponda." f. 15b.
4. "Sento tal fiamma." f. 26b.

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5. "Nice, s' è uer che m' ami." f. 33b.
6. "Sospiri, oue n' andate." f. 39.
7. "Tu chiudi in dolce sonno." f. 46.
8. "A voi, piante innocenti." f. 55.
9. "Nice, rassembri vn scoglio." f. 62b.
10. "Da me, che più volete." f. 69.
11. "Sdegno e d' amor." f. 77b.
12. "Cantata Pastorale," beg. "Quanto felice sei." f. 84.

Additional 5337, ff. 44, 79–81b.

Paper; 18th cent. Quarto. See also under Oratorios (vol. i, p. 367).

COMPOSITIONS for 4 voices, unless the contrary is stated; in score.

1. "Clori, son fido amante" (à 5, with basso continuo). "Alessᵒ Stradella." f. 44.
2. "Au Joly bois." "Le Tessier, 1597." f. 79.
3. "Su la riva d' il Tebroun." By the same. f. 79b.
4. Without words. Anonymous. f. 80.
5. "Come, lovers, follow me" (à 3); the first 3 or 4 bars only. In two keys. By T. Morley, 1594. f. 80b (reversed).
6. "Soft then." First two bars only. f. 80b (reversed).
7. "Round about in a fair ring." By John Bennett. [From Ravenscroft's *Brief Discourse*.] f. 81.

Additional 12532, *passim*.

Paper; 18th cent. Quarto. The MS. also contains Anthems (vol. i, p. 77), sacred Choruses (*ib.* p. 161), and Motets (*ib.* p. 320).

MADRIGALS, scored by John Immyns from the original editions. They are for 5 voices, unless the contrary is stated.

1. "Quella donna real"; with second part, "Por[re] in una sol donna"; third part, "Bastava ben"; and fourth part, "Ma dell' error." "Giaches de Wert." From Madrigals à 5, book i [1558]. f. 4.
2. "S' allor che perpigliar." By the same. From the same work. f. 11b.
3. "Passa la nave"; with second part, "Pioggia di lagrimar." By the same. From the same work. f. 14.
4. "O Sonno." By the same. From the same work. f. 17.
5. "Standomi vn Giorno"; with second part, "Indi per alto mar." "Orlando di Lassus." From Madrigals à 5, book ii [1559]. f. 20.
6. "Non basta contentarmi di parole" (à 4). "Horatio Vecchi." [From *Il Convito Musicale*, 1597.] f. 25b.
7. "L' alba, cui dolci"; with second part, "Almo Pastor." "Giaches de Wert." From Madrigals à 5, book ii [1575]. f. 26.
8. "Gionto m' ha amor." By the same. From the same work. f. 32.
9. "Madonna mia gentil." "Luca Marenzio." [From Madrigals à 5, book i, 1580]. f. 36.
10. "Cantaua la piu vaga pastorella." By the same. From the same work. f. 37b.
11. "Io ardo" (à 3). "Simone Molinario." f. 39b.
12. "Deggio dunque partire"; with second part, "Io partire"; and third part, "Ma voi, caro ben." "Luca Marenzio." [From Madrigals à 5, book ii, 1581.] f. 40.
13. "Amor, io non potrei." By the same. [From the same work.] f. 44.
14. "Stella, ch' in ciel"; with second part, "E Giulia in ciel." "Marc' Antonio Ingegneri." From Madrigals à 5, book iii [1580]. f. 47.
15. "Vaghi boschetti." By the same. From the same work. f. 50b.
16. "Ben ch' io sia certo." By the same. From the same work. f. 52.
17. "Hor ch' Amor m' ha slegata." By

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the same. From the same work. f. 53b.

18. "Go ye, my canzonets" (à 2). "Morley." [From Canzonets, 1595.] f. 55b.
19. "I go before my charmer" (à 2). By the same. From the same work. f. 56b.
20. "Lasso ch' io ardo." "Luca Marenzio." [From Madrigals à 5, book i, 1580.] f. 57.
21. "Flora, wilt thou torment me" (à 2). "Morley." [From Canzonets, 1595.] f. 58b.
22. "Se delle voglie sue." "Annibale Padovano." From Madrigals, book i [1564]. f. 59.
23. "Now in y^e^ break of morning" (à 2). "Morley." f. 61b.
24. "Fire and lightning" (à 2). By the same. [From Canzonets, 1595.] f. 62.
25. "Oh, d' amarissime onde." "Orlando di Lassus." From *Il Terzo libro delle Muse a Cinque Voci* [1561]. f. 63.
26. "I bei ligustri" (à 3). "T. Weelks." [From *Ayeres*, 1608.] f. 65.
27. "Say, Phillis, will you love me" (à 3). By the same. f. 65b.
28. "Credete per schernirmi" (à 3). "Simone Molinario." f. 67b.
29. "S' egli è ver." "Pomponio Nenna." [From Madrigals à 5, book vii, 1608.] f. 72.
30. "En m'oyant chanter" (à 4). "Orlande de Lassus." f. 76.
31. "Sleep, O sleep, fond Fancy" (à 4). "Bennett." [1599.] f. 80.
32. "Accend' i cor a l'arme" (à 6). "Giaches de Vuert." From Madrigals à 6, book ii [1561]. f. 84.
33. "Se fra quest' herb." "Gianetto da Palestrina." From *Il Terzo Libro delle Muse a Cinque Voci* [1561]. f. 87.
34. "Quando la voce"; with second part, "Con humil atto." "Andrea Pevernage." [From *Harmonia Celeste*, 1588.] This and nos. 35–52 are for 4 voices. f. 92.
35. "Per divina bellezza." "Filippo de Monte." [From *Musica Transalpina*, 1588.] f. 93b.
36. "Non mi togl' il ben mio." "Marc' Antonio Ingegneri." [From Madrigals à 4, book i, 1578.] f. 94b.
37. "Donna, la bella mano." "Marc' Antonio Pordenon." [1580.] f. 96.
38. "Per pianto la mia carne." "Orlando di Lasso." [From Madrigals à 4, book i, 1560.] f. 97.
39. "Io son si vago." "Filippo di Monte." [From *Harmonia celeste*, 1583.] f. 98.
40. "Basciami, uita mia." "Noë Faignient." From the same work. f. 99b.
41. "Quando benigna stella." "Benedetto Pallavicino." [1579.] f. 101.
42. "Si grand' e il mio gioire." "Marc' Antonio Pordenon." [1580.] f. 102.
43. "Ardo, Donna, per voi." "Andrea Peuernage." [From *Harmonia celeste*, 1593.] f. 103.
44. "Non puo, dolce mia vita." "Paolo Masnelli." [1582.] f. 104.
45. "Questi ch' inditio." "Noë Faignent." [From *Harmonia celeste*, 1583.] f. 105.
46. "Dolce mio foco." "Andrea Pevernage." From the same work. 106b.
47. "Appariran per me." "Orlando [di Lasso]." [From Madrigals à 4, book i, 1560.] f. 107b.
48. "Zefiro torna." "Luca Marenzio." [From Madrigals à 4, book i, 1585.] f. 108.
49. "Non vegg', ohime." "Gio. di Macque." [From Madrigals à 4, book i, 1586.] f. 110.
50. "Si dolci son gli sguardi." "Gio. Battista Moscaglia." [From Madrigals à 4, book ii, 1585.] f. 111.
51. "April is in my mistress' face." "Morley." [1594.] f. 112.
52. "Within an Arbour." By the same. f. 113.
53. "Vezzosi augelli" (à 3). "Simone Molinaro." f. 115.
54. "Frenò Tirsi"; with second part, "Cosi moriro." "Luca Marenzio." [From Madrigals à 5, book i, 1580.] f. 115b.
55. "Donna crudel." Beginning only, "Giovan Ferretti." [From *Cansone alla Napolitana*, book i, 1568]. f. 117b.
56. "Io mi son Giovinetta." "Claudio Monteverde." [From Madrigals à 5, book iv, 1603.] f. 118.

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57. "Come viver poss 'io." "Leon Leoni." [From Madrigals à 5, book iii, 1595.] f. 121.
58. "Dubbij fra duo." "Girolamo Casati." [From *Il Giardino novo*, 1605.] f. 123.
59. "Ami, Tirsi." "Grisostomo Rubiconi." [1599.] f. 125b.
60. "Pur venisti, cor mio." "Salamon Rossi." [From Madrigals à 5, book i, 1600.] f. 127b.
61. "Questa che dolce canta." "Marsilio Santini." [1602.] f. 129.
62. "Dimmi, Clori." "Leon Leoni." [From Madrigals à 5, book v, 1602.] f. 131b.
63. "Che non fai." "Salamon Rossi." [From Madrigals à 5, book i, 1600.] f. 133b.
64. "Qual di voi sied', o Muse." "Giovanni Croce." [From Madrigals à 5, book i, 1585.] f. 135.
65. "Leggiadro mio Pastor." "Gio. Bernardo Colombi." [1603.] f. 136b.
66. "Rondinella loquace." "Gabriel Fattorini." [From Madrigals à 5, book ii, 1604.] f. 138.
67. "Cantiam Muse." "Simone Molinaro." [1599.] f. 139b.
68. "Gratie ch' a poch' il ciel" (à 6). "Stefano Rossetto." About 1566. f. 142.
69. "Vagan per l' aria" (à 6); with second part, "Ma lass' io." "Agostino Agazzari." [1596.] f. 144.
70. "See, see, my dearest treasure" (à 3). "Morley." f. 149.
71. "The Eagle's force" (à 3). "W. Byrd." [From *Psalmes, Songs, etc.*, 1611.] f. 150.
72. "Las, voulez vous" (à 4). "Orlande de Lassus." [1555.] f. 151.

Additional 14166, ff. 73–76.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 343).

"Cor mio, deh, non languire"; for 5 voices, in score, by Alessandro Scarlatti; apparently transcribed by G. F.

Additional 15516.

Paper; ff. 48. 18th cent. Oblong folio. The MS. belonged to Joseph Kelway and afterwards (1782) to Dr. Thomas Bever.

Madrigals or "Cantate" for 2 and 3 voices, with a bass for harpsichord, in score, here attributed in a later hand to "Bigalio," *sc.* Diogenio Bigaglia, but more probably composed by G. C. M. Clari, under whose name they appear in a MS. belonging to the Royal College of Music, in which they are described as vol. iv of his Madrigals. (See also Add. 14394, 14395, below, p. 189.) Nos. 1–6 are for 2 voices, the others for 3 voices. A brief notice of Bigaglia, by Sir John Hawkins, is inserted at f. 1.

1. "Piange il Ruscello. f. 3.
2. "L' idolo mio si dolcemente infiamma." f. 6.
3. "Vago Vsignol." f. 9b.
4. "Guerra uoi farmi." f. 12.
5. "Lungi dalla mia bella." f. 15b.
6. "Non ti sdegnar." f. 19.
7. "Piango, sospiro." f. 22b.
8. "Nel bel volto di Clori." f. 27.
9. "Riso dell' Idol mio." f. 32.
10. "Al uago lacio." f. 36.
11. "Lasso adoro una fera." f. 40b.
12. "Zeffiretto gentile." f. 45.

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Additional 23625, ff. 1–67b.

Paper; 18th cent. Quarto. The MS. belonged at one time to William Chappell. It also contains some Fantasias (see under String Duets, in vol. iii).

CANZONETS, in score, by Thomas Morley, transcribed by Thomas Barrow from (1) *Canzonets, or Little Short Songs to Three Voices* . . . 1593 (ff. 1–48), and (2) *The First Book of Canzonets to Two Voices* . . . 1595 (ff. 49–67b). The initial words are given in the Index to the present Catalogue.

Additional 23626, ff. 12b–106 *passim*.

Paper; 18th cent. Quarto. See also under Anthems (vol. i, p. 83) and Carols (*ib.* p. 145).

"SONGS of sundry natures . . . of 3, 4, 5, and 6 parts . . . By William Bird . . . 1589," containing, besides other compositions, 19 Madrigals, of which the initial words are given in the Index. The whole is in score, transcribed by Thomas Barrow.

Additional 24312.

Paper; ff. 40. 18th cent. Oblong octavo. Presented by Dr. Philip Hayes to Dr. Edmund Ayrton.

MADRIGALS, in score, by Alessandro Stradella. Unless the contrary is stated, they are for 5 voices, and have a bass for harpsichord.

1. "Pupillette amorose"; without a bass. f. 2b.
2. "Clori, son fido amante." f. 10b.
3. "Piangete, occhi dolenti." f. 17.
4. "E pur giunta" (à 3). f. 24.
5. "Tirsi un giorno piangea"; without a bass. f. 26.
6. "Feritevi" (à 3). f. 32.
7. "Colpo de bei vostr' occhi" (à 3). f. 36.
8. "Aure fresche" (à 2). f. 38.

Additional 29291, ff. 3–56 *passim*.

Paper; 18th cent. Folio, *etc.* See also under sacred Canons (vol. i, p. 123).

PART MUSIC, for 4 voices (unless the contrary is stated), in score.

1. "Hark, jolly shepheards." "Tho[s] Morley." [1594.] f. 3.
2. "Dare you haunt" ("The Fayries daunce"). "Tho[s] Ravenscroft." [From *A Brief Discourse.*] "1614." f. 10.
3. "Awake, sweet Love." This and nos. 4–6 [from the *First book of Songs, etc.*], by "John Dowland, 1597," are quasi-partsongs. f. 11.
4. "Come again, sweet love." f. 11b.
5. "Away with these" ("Love for Love"). The words by Sir Fulke Greville, afterwards (1621) Lord Brooke. f. 12.
6. "Now, O now, I needs must part." f. 22.
7. "Now is the gentle season." "T. Morley, 1594." f. 30.
8. "Dye now, my heart." By the same. [1594.] f. 30b.
9. "Come, Lovers, follow me." By the same. [1594.] f. 32b.
10. "Joy, joy doth so arise": canzonet (à 3). By the same. [1593.] f. 39b.

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11. "Lady, those Eyes": canzonet. By the same. [1598.] f. 41.
12. "As of all states": described as "Melissomelos, or the Bee's Madrigal." The words from "[Charles] Butler's *Feminine Monarchie or Hist'ry of Bees* . . . . 1634." f. 43.
13. ["Where art thou, wanton."] By T. Morley. [From Canzonets à 3, 1593.] *Imperfect* at beginning. f. 47.
14. "Cease, my eyes." By the same. [From the same work.] f. 48b.
15. "Pur venisti." In compressed score. "Salomon Rossi." [From Madrigals, book i, 1600.] f. 56.

Additional 29380, 29381, *passim*.

Paper; 18th cent. Narrow oblong duodecimo. The MS. also contains sacred Choruses (vol. i, p. 161) and a Motet (*ib.* p. 323).

CHANSONS, *etc.*, for 3 voices, scored by John Immyns.

29380. Vol. I.

1. "Le Grant desir." "Johannes Mouton." f. 17b.
2. "Allons, gay." "Adrianus Willart." f. 23.
3. "Ie mi leuay." By the same. f. 27b.
4. "Touttes les nuictes." "Crequillon." f. 32b.
5. "Tousiours leal." "Crespel." f. 39b.

29381. Vol. II.

1. "Hold out, my heart." "Morley." [Canzonets, 1593.] f. 3.
2. "Blow, shepherds." By the same. [From the same work.] f. 15b.
3. "Soave libertate." "Simone Molinario." f. 23b.
4. "Pleust a dieu." "Nicolaus Gombert." f. 31b.
5. "C'est donc par moy." "Ninon le Petit." f. 35b.
6. "Amour, amour, tu es par trop cruelle." "Clement Janequin." f. 41.

Additional 29382–29385, *passim*.

Paper; 18th cent. Narrow oblong duodecimo. See also under Motets (vol. i, p. 323).

MADRIGALS, for 2 voices, unless the contrary is stated, and in parts.

1. "Now each creature joys" (à 4). "[J.] Farmer." i–iv, f. 2.
2. "Where art thou, wanton" (à 3). "Morley." i, iv, f. 3b; ii, f. 4.
3. "Dissi a l' amata." "Cornelio Verdonch." i, ii, f. 6b.
4. "Cruel, you pull away too soon your lips" (à 3). "Morley." i, ii, f. 8b; iii, f. 4.
5. "Cruel, unkind" (à 4). "Bennet." i, f. 11b; ii, f. 12; iii, f. 6b; iv, f. 6.
6. "Cease now thy mourning" (à 4). "Jno Farmer." i, f. 14b; ii, f. 13b; iii, f. 12; iv, f. 10b.
7. "Within an arbour" (à 4). "T. Morley, 1588." i, f. 17; ii, f. 16; iii, f. 15b; iv, f. 15.
8. "Oh, how pleasant 'tis." Anonymous. i, f. 27; ii, f. 23.
9. "Oh ye Gods! how sweet." Anonymous. i, f. 28b; ii, f. 24b.
10. "Oh fair Daughter" (à 3). "Prenestini." i, f. 37b; ii, f. 33; iv, f. 35b.
11. "O, Forbear a while." Anonymous. ii, f. 22b; iv, f. 27.
12. "This Tyrant Queen" (à 3). Anonymous. ii, f. 34b; iii, f. 35b; iv, f. 42.
13. "Now in the break of morning." "Morley." iii, f. 8; iv, f. 7.

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Additional 29393–29395, ff. 10b–29b *passim*.

Paper; 18th cent. Oblong duodecimo. See also under sacred Choruses (vol. i, p. 162).

MADRIGALS for 3 voices, in parts.

1. "I saw and was undone." "Morales." i–iii, f. 10b.
2. "In the merry month of May"; with second part, "Coridon would kiss her." "Mich[l] East." [1604.] i, ff. 17b, 22; ii, f. 17b; iii, f. 19b.
3. "See, see, my dearest Treasure." This and nos. 4 and 5 are by "[Thomas] Morley." [From his Canzonets, 1593.] i, iii, f. 29b; ii, f. 28b.
4. "Joy, joy doth so arise." i, iii, f. 28b; ii, f. 27b.
5. "Cruel, you pull away too soon your lips." i, f. 26b; ii, f. 25b; iii, f. 27.
6. "Phillis, those eyes of yours." Anonymous. i, f. 24; ii, f. 22b; iii, f. 24b.

Additional 29400.

Paper; ff. 90. 18th cent. Oblong octavo.

"DI GIULIO RENALDI Padouano 1° Libr[o] de Madrigali [a quatro voci]. . . . Venetia 1583." [The first edition appeared in 1569.] In score, in the hand of John Immyns. Included is one by Francesco Pigna (f. 72b). Of the last Madrigal, "Poiche l' alto valore," there are two settings (ff. 85b, 86), which can be sung together as an 8-part composition.

The first lines of all the Madrigals are given in the index at f. 1, and in the Index to the present Catalogue.

Additional 31393.

Paper; ff. 13. 18th cent. Oblong folio.

MADRIGALS, *etc.*, in score. Nos. 2–10 are from *Canzonette Leggiadre 3 voc. di Ruggier. Trofeo* (nos. 2, 5, 7, 10) *e Gio. Dom. Rognoni* (nos. 3, 4, 6, 8, 9) . . . 1600.

1. "Musica, dulci sono" (à 4). "Cipriano di Rore, 1575." f. 1.
2. "A voi, cortese." f. 3.
3. "Amor, deh, dimm'." f. 3b.
4. "Vanne, mia Canzonetta." f. 4.
5. "Dolc' ire." f. 4b.
6, 7. "Amor, quando fia," and "Pregovi, donna." f. 5.
8, 9. "Amat' e cara," and "Se per haverti dato." f. 5b.
10. "S' ai vostri rai." f. 6.
11. "Chi per voi non sospira" (à 5). "Anibal Zoilo." f. 7.
12. "Poi che ne prieg' ancor" (à 5). "Oratio Bassani, 1605." f. 9.
13. "Chi per voi non sospira" (à 5). "Noe Faignient." f. 11b.

Additional 31406, *passim*.

Paper; 18th cent. Oblong duodecimo. The MS. also contains a Motet (vol. i, p. 325).

MADRIGALS or Chansons, for 2 voices, in score. Nos. 1–7 were copied by John Immyns from a MS. dated 1551, which belonged to

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Walter Erle, formerly Gentleman of the Bedchamber to Henry VIII; nos. 1–3 were taken from Jan Gero's first book of Madrigals and Chansons, 1541.

1. "Refues (*sc.* rêves?) d'amours." f. 1.
2. "Quant j'estoie a marier." f. 8.
3. "Tant que viurai." f. 6.
4. "Jay tant chasse." Anonymous. f. 8.
5. "Je suys tant bien." "Certon." f. 10b.
6. "Je suys desheritee." Anonymous. f. 13b.
7. "Sy mon travail vous peult donner plaisir." Anonymous. f. 15b.
8. "To you, the fairest." "I. I[mmyns]." *Autograph.* f. 21b.

Additional 31407, ff. 1–112 *passim.*

Paper; 18th cent. Oblong duodecimo. See also under Motets (vol. i, p. 325).

MADRIGALS, in score, in the hand of John Immyns. The first two are for 2 voices, and are the composition of the transcriber; the others are for 5 voices.

1. "To you, the Fairest." f. 1.
2. "There Ganymede is wrought with living Art." From Dryden's "Virgil." f. 6.
3. "Giten, bei Fiori" (à 4). "Francesco Corteccia." [Madrigals, book i, 1547.] f. 23.
4. "La Giovinetta pianta." "Monteverde." [Madrigals, book iii, 1592.] f. 48.
5. "Io mi son Giovinetta." By the same. [Madrigals, book iv, 1603.] f. 55.
6. "Scendi dal Paradiso." "Luca Marenzio." [Madrigals, book iv, 1589.] f. 63.
7. "Io non son pero morto." "Giaches de Wert." [Madrigals, book viii, 1586.] f. 69.
8. "I joy not in no earthly bliss." "W. Byrd." [*Psalmes, Sonets, and Songs*, 1588.] f. 75.
9. "Dimmi, Clori gentil." "Leon Leoni." [Madrigals, book v, 1602.] f. 78.
10. "Quell' Augellin che canta." By the same. [Madrigals, book ii, 1591.] f. 84.
11. "Quand' io miro le rose." "Francesco Bianciardi." Published in 1597, but here transcribed from *Il Helicone*, 1616. f. 92.
12. "Questi vivo mio sol'." "Gio. Piccioni." [From *Il Helicone.*] f. 95b.
13. "Lady, those cherries." "Morley." [From his Ballets, 1595.] f. 100.
14. "Baci soavi." "[Carlo Gesualdo] Principe de Venosa." [From Madrigals, book ii, 1594.] f. 106.

Additional 31409, *passim.*

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 326).

MADRIGALS, *etc.*, scored by E. T. Warren Horne. No. 1 is for 5 voices; the others are for 6. Nos. 23–27, 29–41, and 43 are from *Il Lauro Verde*, 1583. The rest were published in 1591, unless the contrary is stated.

1. "Gettano i Re dal soglio"; with figured bass. "Abbat. Steffani." f. 8b.
2. "So saith my fair and beautiful Lycoris"; "englished by N. Yonge in the *Musica Transalpina* [1597], from 'Dice la mia bellissima Licori'" (given at f. 72). "Luca Marenzio." f. 21.
3. "Dainty white pearl"; a similar version [of "Candide perle"], from

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the same work. "Antonio Bicci." f. 23.

4. "Hard by a chrystal fountain." From the same work. "Giovanni Croce." f. 25b.

5. "La rose du mois de May"; with canon. "Jn° Mouton, 1545." f. 29b.

6. "Petite camusette"; with canon. "Josquin de Pres, 1540." f. 31b.

7. "De retourner mon ami"; with canon. "Adriano Willeart, 1544." f. 33.

8. "O wretched man." "Jno. Wilbye, 1609." f. 35.

9. "Su le fiorite sponda." "Tiburtio Massaino...1601." f. 37.

10. "Spargan Flora e Giunon." "Ruggiero Giovanelli." f. 51.

11. "Quand' apparisti." By the same. "1601." f. 54.

12. A "sestina," consisting of "Sperar non si potea," by "Andrea Gabrieli" (f. 58b); "Sparve ogni nume," by "Vincenzo Bellhaver" (f. 60); "Tra pure Nevi," by "Claudio [Merulo] da Correggio" (f. 62b); "Tratto fuora del mar," by "Baldissera Donati" (f. 65); "Italia bella," by "Oratio Vecchi" (f. 66b); and "Poi disse hor," by "Tiburtio Massaino" (f. 68); with the conclusion, "Va, musa, in[n]anz'," by the same (f. 70b).

13. "Qual vive salamandra." This and nos. 14–17 are by "Luca Marenzio, 1589." f. 74.

14. "Posso, cor mio, partire." "1589." f. 75b.

15. "Potro viver io." "1589." f. 77.

16. "Ne fero sdegno"; with second verse, "Talche dovunque vò." f. 79b.

17. "Bianchi cigni"; with second verse, "Alzate il novo Lauro"; and third verse, "Guidate dolc'." f. 83b.

18. "Mi parto, vita mia." "Antonio Pace, 1589." f. 89b.

19. "Io morirò d' amore." "Luca Marenzio, 1594." f. 91.

20. "Parto da voi." By the same. "1594." f. 92.

21. "Se pensand' al partir." "Gio. Pietro Manente." f. 93b.

22. "Vorria parlare." "Gio. Turnhout." f. 96b.

23. "Chi vuol veder." "Antonio Orlandini." f. 98.

24. "La giovinetta scorza." "Lelio Bertani." f. 100b.

25. "Cresci, bel verd'." "Leonardo Meldert." f. 104.

26. "Liete le muse." "Francesco Rovigo." f. 106b.

27. "Ecco, il bel Lauro." "Luzzasco Luzzaschi." f. 109.

28. "Tra rumor di tamburi." "Huberto Waelrant, 1590." f. 112b.

29. "L' aura ch' el verde Lauro." "Ascanio Trombetti." f. 115.

30. "Tra verdi rami." "Hippolito Fiorino." f. 117b.

31. "Cari, leggiadri et amorosi augelli." "Paolo Isnardi." f. 120b.

32. "Felice primavera." "Paolo Virchi." f. 123b.

33. "Mentr' io fuggia." "Alessandro Milleville." f. 126b.

34. "D' un novo e verde Lauro." "Gioanni Cavaccio." f. 128b.

35. "Amor, se tua mercè." "Jacopo Corfini." f. 130.

36. "Da questo novo Lauro." "Francesco Soriano." f. 131b.

37. "Verde (*sic*) piaggie." "Bartolomeo Roy." f. 134b.

38. "Come il Lauro non perde." "Leandro Mira." f. 136b.

39. "Soura le verdi chiome." "Andrea Ruotta." f. 139.

40. "Quanto felici s[i]ete." "Filippo Nicoletti." f. 141b.

41. "Pianta gentil." "Nicolò Peruue." f. 144.

42. "Vientene, Filli." "Gio. Piero Manenti, 1589." f. 145b.

43. "Gia primavera." "Gio. Battista Lucatello." f. 147.

44. "Gioi' al mondo." "Michele Comis, 1590." f. 149b.

45. "Cinto m' avea." "Andrea Gabrieli, 1590." f. 153.

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Additional 31413, ff. 1–71b *passim*.

Paper; 18th cent. Oblong quarto. The MS. appears to have been presented by M[ichael] Maybrick to E. Taylor [of Liverpool?] in 1840 (see f. 75). It also contains a Motet (vol. i, p. 326).

CANZONETS, ballets, *etc.*, in score, by Thomas Morley. Said to be in the hand of Dr. John Alcock, but ff. 1–11 appear to be in a different hand from the rest of the volume.

1–20. *Canzonets . . . to three voyces* ...1593. ff. 1–40b.
21. "O sleep, fond fancy" (à 3). [From *A Plaine and Easie Introduction*.... 1597.] f. 41.
22. "Arise, awake" (à 5). [From *The Triumphs of Oriana*.] "1601." f. 48.
23–42. [*The First Booke of Ballets, to five voyces* . . . . 1595.] The last number is wanting. ff. 45b–71b.

The initial words of all the compositions are given in the Index.

Additional 31441, ff. 79b–96, 98b–100.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 326).

MADRIGALS, *etc.*, in score. Nos. 3–7 have a figured bass.

1. "Com'ly swain": a "fa-la" or ballet. "John Playford." [From *The Musical Companion*, 1667.] f. 79b.
2. "In una siepe ombrosa" (à 5). "Antonio Lotti." f. 81.
3. "Gettano i Rè" (à 5). "Abbat. Steffani." f. 89.
4. "Clori, son fido" (à 5). "Strade'lla." f. 92b.
5. "Al rigor d' un bel sembiante" (à 3): described as "La Spagnola." "Agostino Steffani." f. 98b.
6. "Se gia t' amai, Crudele" (à 4). Anonymous. f. 101.
7. "Mentre lunge ti hai da me": described as "canzona à 4." "Bononcini." f. 104.

Additional 31442, *passim*.

Paper; 18th cent. Oblong octavo. See also under Motets (vol. i, p. 326).

MADRIGALS for 4 voices. In four parts or volumes (treble, alto, tenor, and bass).

1–17. [*Madrigalls to Foure Voyces*.... *by John Bennet*....1599.] The words of some of them have been slightly altered. The initial words are given in the Index. i, ff. 4–23; ii, ff. 4–22b; iii, ff. 4–22; iv, ff. 4–21.
18. "Dissi all' amata." By L. Marenzio. i, f. 23; ii, iii, f. 22b; iv, f. 21b.
19. "Appariran per me." By Orlando di Lasso. i, f. 24; ii, f. 23b; iii, f. 23; iv, f. 22.
20. "Poi che 'l mio largo pianto." By Pevernage or Lasso. i, f. 25; ii, f. 24b; iii, f. 24; iv, f. 22b.
21. "Oh, che splendor." By Palestrina. i, f. 25b; ii, f. 25; iii, f. 24b; iv, f. 23.
22. "I vaghi flor[i]." [By the same.] i, f. 26b; ii, f. 26; iii, f. 25; iv, f. 24.
23. "Morì quasi il mio core." [By the same.] i, f. 27b; ii, f. 27; iii, f. 26; iv, f. 25.
24. "Veramente in amore." By the same. i, ii, f. 28; iii, f. 27; iv, f. 25b.
25. "Crespi dorati crini." Anonymous. i, ii, f. 29; iii, f. 28; iv, f. 26.
26. "Donna, vi vidi." By G. M. Nanino. i, ii, f. 30; iii, f. 28b; iv, f. 26b.
27. "Legò questo mio core." [By the same.] i, ii, f. 30b; iii, f. 29b; iv, f. 27b.
28. "A che, cor mio, cercate." Anony-

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mous. i, f. 31b; ii, f. 31; iii, f. 30; iv, f. 28.
29. "Ecco mormorar l' onde"; with second part, "Ecco gia l' alba." Anonymous. i, ii, f. 32; iii, f. 30b; iv, f. 28b.
30. "Vede nel primo entrare." Anonymous. i, ii, f. 33b; iii, f. 32; iv, f. 29b.
31. "Ardi e gela." Anonymous. i, ii, f. 34b; iii, f. 33; iv, f. 30b.
32. "Di diletto in diletto." Anonymous. i, f. 35b; ii, f. 35; iii, f. 34; iv, f. 31.
33. "Non sia chi pensi." Anonymous. i, f. 36b; ii, f. 36; iii, f. 35; iv, f. 31b.
34. "Nel mezzo del giardin." Anonymous. i, f. 37b; ii, f. 37; iii, f. 36; iv, f. 32b.
35. "Baciami, vita mia." By N. Faignent. i, f. 38b; ii, f. 38; iii, f. 37b; iv, f. 33b.
36. "Questi ch' indizio fan." [By the same.] i, f. 40; ii, f. 39b; iii, f. 38b; iv, f. 34b.
37. "Ancor che col partire." Anonymous. i, f. 41; ii, f. 40b; iii, f. 39b; iv, f. 35b.
38. "O graziosa e bella." Anonymous. i, ii, f. 41b; iii, f. 40b; iv, f. 36b.
39. "Morirò, cor mio." "Ferina" (*sc.* F. Farina). i, ii, f. 42; iii, f. 41; iv, f. 37.
40. "Ahi, che farò." By R. Giovanelli. i, ii, f. 43; iii, f. 42; iv, f. 37b.
41. "Prima che spunti il sol." By Ruffo. i, ii, f. 44; iii, f. 43; iv, f. 38b.
42. "Ben mille notti." By the same. i, ii, f. 45; iii, f. 44; iv, f. 39.
43. "Con umil atto." By A. Pevernage. i, f. 46; ii, f. 45b; iii, f. 45; iv, f. 40.
44. "Ardo, donna, per voi." [By the same.] i, ii, f. 46b; iii, f. 46; iv, f. 40b.
45. "Dolce mio foco." [By the same.] i, f. 48; ii, f. 47b; iii, f. 47; iv, f. 41b.
46. "Chi salirà per me." By G. de Wert. i, ii, f. 48b; iii, f. 47b; iv, f. 42b.
47. "Donna bella e gentile." By C. Verdonck. i, f. 50; ii, f. 49b; iii, f. 48b; iv, f. 43b.
48. "Lasso che per le piaggie." Anonymous. i, f. 51; ii, f. 50b; iii, f. 49b; iv, f. 44.
49. "A che più strali." Anonymous. i, f. 52b; ii, f. 51b; iii, f. 51; iv, f. 45.
50. "Nuova leggiadra stella." Anonymous. i, f. 53b; ii, f. 52b; iii, f. 51b; iv, f. 46.
51. "Voi volete ch' io muoia." By P. Philips. i, f. 54b; ii, f. 53b; iii, f. 52b; iv, f. 46b.
52. "Amor, se i bei rubini"; in two parts. [By the same.] i, f. 55b; ii, f. 54b; iii, f. 54; iv, f. 47b.
53. "Era presso a morire." Anonymous. i, f. 57b; ii, f. 56b; iii, f. 56; iv, f. 49.
54. "Non vidi mai." By L. Marenzio. i, f. 58b; ii, f. 57b; iii, f. 57; iv, f. 50.
55. "Qual più crudel martire." Anonymous. i, f. 59b; ii, f. 58b; iii, f. 58; iv, f. 51.
56. "Quando dagl' occhi." Anonymous. i, f. 60b; ii, f. 59b; iii, f. 59; iv, f. 51b.

Additional 31490, ff. 20–45b.

Paper; 18th cent. Oblong quarto. The MS. also contains sacred Songs (vol. i, p. 444), Duets (above, p. 80), and Operas and Songs, described below.

MADRIGALS, with a bass, generally figured, in score, by Barnabei, *sc.* Giuseppe Ercole Bernabei. They are nos. 5–15 of his *Concerto Madrigalesco a tre voci* . . . . 1669. In the hand of E. T. Warren Horne.

1. "Mal' accorte (*sic*) miei lumi." f. 20.
2. "Perch' io vado lontano da voi." f. 22.
3. "Non merita pieta." f. 24.
4. "Ti lascio, anima mia." f. 27.
5. "Ardo tacito amante." f. 29b.
6. "Ch' io non v' ami." f. 32b.
7. "Spira dagl' occhi suoi." f. 33b.
8. "Tal' hora intento." f. 36.
9. "Ardo e taccio." f. 38.
10. "Bei labri." f. 40b.
11. "Oh, se poteste"; with second part (?), "Hor, se' l gelo." f. 42b.

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Additional 31506, ff. 176–185b.

Paper; 18th cent. Oblong folio. See also below, under Songs.

MADRIGALS for 5 voices, in score, here attributed to Michelangelo Rossi, but in Add. 30835–30837 (above, p. 136) to L. Marenzio.

1. "O prodighi di fiamme." f. 176.
2. "E cosi pur languendo." f. 178.
3. "Per non mi dir." f. 180b.
4. "Langue al vostro languir." f. 183b.

Additional 31529.

Paper; ff. 102. 18th cent. Oblong quarto.

"DUETTI per camera"; with a bass for harpsichord, in score, by Lotti. They are described as "Madrigali" in Add. 14178 (above, p. 90).

1. "Tirsi, che fa' il tuo core." f. 1b.
2. "Nò che lungi da quel volto." f. 10.
3. "Duè cuori a me fan guerra." f. 18.
4. "Al cor di donna amante." f. 29.
5. "Ben dovrei, occhi leggiadri." f. 36.
6. "Amor, se pur ti duol." f. 44b.
7. "Se con stille frequenti." f. 55.
8. "V' ho detto tante volte." f. 65.
9. "Speranze mie." f. 73.
10. "Niso, non posso." f. 80b.
11. "Voi che cercate amore." f. 87b.
12. "Poss' io morir." f. 95b.

Additional 34071, *passim*.

Paper; second half of 18th cent. Oblong folio. See also under Motets (vol. i, p. 331).

CHANSONS and Madrigals, in score. The earlier ones are almost all of them taken from the collections of Gardane and Tylman Susato (1541–1550). Except where the contrary is stated, they are for 5 voices.

1. "D'amour me plains." "Mai[tre] Rogier, 1543." This and nos. 2–6 are for 4 voices. f. 4.
2. "Il estait une fillette." "Cornelius Canis, 1544." f. 4b.
3. "Par faulte d'une." "Louuys Pieton, 1543." f. 5.
4. "Avecque vous mon amour finera." "N. Payen, 1544." f. 6.
5. "Helas, pourquoi fais tu tant languir." "Petrus Lescornet, 1544." f. 6b.
6. "Puisqu'ainsi est." "Philippe de Vuildre, 1544." f. 7.
7. "Si vous n'avez, Madame." By T. Créquillon. "1550." f. 8.
8. "Pour ung plaisir qui si peu dure." "Tylman Susato, 1544." f. 9.
9. "Je ne me puis tenir." "Benedictus [von Appenzell ?], 1544." f. 9b.
10. "Petite camusette" (à 6). "Josquin de pres." f. 10b.
11. "Je ne sçais pas comment." "Nic. Gombert, 1544." f. 11.
12. "Le monde est tel." "Thoˢ Crequillon, 1545." f. 12.
13. "De retourner, mon ami" (à 6). "Adrien Vuillart, 1544." f. 12b.
14. "Sans lever le pied." "Clemens non Papa, 1550." f. 14.
15. "Phillida mia" (à 2). "Jhan Gero, 1545." f. 14b.
16. "Au joli son" (à 2). By the same. "1545" (?). f. 15.
17. "Ditimi o si, o no" (à 4). "Xtopher Morales, 1541." f. 15b.
18. "Qual' anima ignorante." "Adriano W[illaert ?], 1544." f. 16b.
19. "En ce gracieux mois." "Joannes Courtois, 1545." f. 18b.
20. "Cherchant plaisir." "Hanache, 1550." f. 19.

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21. "Adieu, celle que j'ai servi." "[D.] Gerardus, 1550." f. 20.
22. "Arousez vous." "Benedictus [von Appenzell?], 1544." f. 21.
23. "En douleur." "Noel Baulduuyn, 1545." f. 22.
24. "Si je me plains." "Benedictus [von Appenzell?], 1545." f. 22b.
25. "En tous esbas" (à 4). "Chrispel (*sc.* Crespel?), 1549." f. 23b.
26. "Cosi soau' il fuoco" (à 4). *Imperfect.* "Constantio Festa, 1541." f. 27b.
27. "Quando ritrovo la mia pastorella" (à 4). By the same. "1541." f. 28.
28. "Se mort' in me" (à 4). By the same. f. 29b.
29. "Adieu, celle que jai servy." "Eu-[s]tatius Barbion, 1550." f. 30.
30. "Content ou non" (à 4). "Clement Morel, 1549." f. 30b.
31. "Plaisir nay plus" (à 4). "Christianus de Hollandre, 1549." f. 31.
32. "Paine me tourmente" (à 6). "Jo. Larchier, 1544." f. 32.
33. "Tirhena mia." "Rinaldo del Mel, 1590." f. 40.
34. "Su le fiorite sponde" (à 6). "Tiburtio Massaino, 1601." f. 41.
35. "Spargan Flora e Giunon" (à 6). "Ruggiero Giovanelli, 1591." f. 42.
36. "Quand' apparisti" (à 6). By the same. "1601." f. 44.
37. "Ahi, che faro" (à 4). By the same. "1591." f. 45b.
38. "Donna, la bella mano." By the same. "1596." f. 46b.
39. "Le temps qui court" (à 4). "Jo. Richafort, 1545." f. 50.
40. "Tant ai souffert." "Jaques le Roy, 1550." f. 51.

Additional 5336, ff. 19, 23–28.

Paper; late 18th cent. Oblong folio. See also under sacred Canons (vol. I, p. 124).

MADRIGALS, in score, nos. 2–4 being taken from *Musica Transalpina*, 1597.

1. "How merrily we live" (à 3). "Michael Este." f. 19.
2. "The sweet delightful Swan" (à 5). By O. Vecchi. f. 23.
3. "In flow'r of April" (à 5). "Alfonso Ferabosco." f. 25b.
4. "Shall I live so far" (à 6). "L. Marenzio." f. 28.

Additional 14110, ff. 43–88.

Paper; late 18th cent. Oblong quarto. See also under Duets (above, p. 84).

COMPOSITIONS for 2 voices, except the last, which is for 3; with a bass (partly figured), in score. The name of the composer is not given here, but as all except no. 5 are known to be by Giovanni Carlo Maria Clari, it may fairly be presumed that that also is by him.

1. "Fuoco la chioma bionda"; in four parts. f. 43.
2. "Quando col mio"; in three parts. f. 46b.
3. "Nel suo bel prato"; in three parts. f. 49.
4. "Lontan dalla sua Fille"; in two parts. f. 52b.
5. "Poi disse in brevi." f. 55b.
6. "Spess' amor"; in three parts. f. 56b.
7. "Al bosco, al prato"; in four parts. f. 59.
8. "Clori, deh, mira"; in four parts. f. 62.
9. "Gioite pur"; in three parts. f. 66.
10. "In sogno mi parea"; in four parts. f. 69.
11. "Olà, chi mi risveglia." f. 73.
12. "Amor, tu me l' hai fatta." f. 77b.
13. "Musa, tu voi ch' io canti." f. 81.
14. "Scelerata fortuna." f. 84b.
15. "E ver che Clori è bella" (à 3). f. 88.

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Additional 14208, ff. 104–107.

Paper; late 18th cent. Oblong folio. See also below, under Operas (18th cent.).

"PASSANO i giorni più lieti"; for 2 voices with a bass, in score, by "P[adre] Maestro Martino da Bologna," *sc.* Giovanni Battista Martini.

Additional 31121.

Paper; ff. 189. Late 18th cent. Oblong folio. Belonged to H. Sikes, T. Sikes, and probably to James King (see f. 19b).

MADRIGALS by Luca Marenzio, scored by Edmund Thomas Warren [Horne] from early editions of the parts. The dates given below in this and the succeeding MS. are those of the earliest known publication of the respective Madrigals. With the exceptions indicated below, the Madrigals up to f. 62b (inclusive) are for 5 voices; the others are for 6 voices.

1. "Coppia di donn' altera." 1592. f. 2.
2. "Bascia e ribascia." 1593. f. 4b.
3. "Rivi, fontane." 1589. f. 6.
4. "Se' il pensier" (à 8). 1590. f. 8.
5. "Dissi a l'amata" (à 4). 1587. f. 13b.
6. "Tirsi morir volea"; in three parts. 1580. f. 15b.
7. "Spuntavan gia"; in two parts. 1580. f. 19b.
8. "Mentre l' aura spirò"; in two parts. 1589. f. 24.
9. "Quel lauro" (à 10). 1582. f. 27.
10. "Giunto a la tomba." 1584. f. 36b.
11. "Dolorosi martir" (*sic*). 1580. f. 39.
12. "Fair shepherds' Queen," *sc.* "Madonna, sua merce" (à 4). 1587. f. 42.
13. "Non al suo amante" (à 4). 1587. f. 48.
14. "O my loving sweet heart." 1598. f. 44b.
15. "Deggio dunque partire"; in three parts. 1581. f. 46b.
16. "Amor, poi che non vuoli"; in two parts. 1581. f. 51.
17. "Rose bianche." 1582. f. 54.
18. "Madonna, poi ch' uccider." 1582. f. 56.
19. "Madonna mia gentil." 1580. f. 57b.
20. "Liquide perl'." 1580. f. 59b.
21. "Che fa hogg' il mio sole." 1580. f. 61.
22. "Hor, pien d' altro desio." 1582. f. 62b.
23. "Dice la mia bellissima." 1587. f. 64b.
24. "Qual vive Salamandra." 1581 (?). f. 67.
25. "Posso, cor mio, partire." 1585. f. 68b.
26. "Potro viver." 1581. f. 69b.
27. "Ne fero sdegno"; in two parts. 1587. f. 72.
28. "Bianchi cigni"; in three parts. 1583. f. 76.
29. "Io moriro d' amore." 1585. f. 82b.
30. "Parto da voi." 1585. f. 84.
31. "Viuro dunque lontano da te." 1591. f. 85b.
32. "Leggiadre ninfe." [1591]. Preceded (at f. 88) by a 3-part arrangement. f. 89.
33. "Cantai gia lieto"; in two parts. 1584. f. 91.
34. "Basti fin qui" (à 10). 1588. f. 95b.
35. "L' aura serena"; in two parts. 1581. f. 103b.
36. "Ecco, che 'l ciel"; in two parts. 1591. f. 107b.
37. "Vaneggio." 1587. f. 111b.
38. "Di nettare"; in two parts. 1587. f. 113b.
39. "Amatemi, ben mio." 1591. f. 117b.
40. "Nel piu florito Aprile." 1581. f. 118b.
41. "O Dolorosa sorte." 1581. f. 120b.
42. "Donna, piu d' altr'." 1585. f. 122.
43. "Giunt' a un bel fonte." 1591. f. 123b.

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44. "Qual per ombros' "; in two parts. 1585. f. 126b.
45. "Nel dolce seno della bella Clori"; in two parts. 1591. f. 129b.
46. "Spiri, dolce Favonio"; in two parts. 1591. f. 133.
47. "E pur virtu" (à 4): second part of "Apollo, s' ancor" (see Add. 31122, f. 69, below). 1587. f. 138.

Additional 31122.

Paper; ff. 146. Late 18th cent. Oblong folio. Bookplate of E. T. Warren Horne. Belonged afterwards to H. Sikes and T. Sikes.

MADRIGALS, *etc.*, by Luca Marenzio: a second collection in the same hand. Unless the contrary is stated, they are for 6 voices; those for 3 voices are more properly speaking "Villanelle."

1. "Baci soavi"; in five parts. 1591. f. 4.
2. "Leggiadrissima eterna primavera"; in two parts. 1591. f. 15b.
3. "Come in[n]anti del' alba"; in two parts. 1581. f. 19b.
4. "O quante volte." 1585. f. 23b.
5. "Mentre sia caldo il sol." 1581. f. 25.
6. "Strinse Amarilli." 1581. f. 27b.
7. "Come fuggir." 1591. f. 29b.
8. "In un lucido rio." 1585. f. 31b.
9. "Vaghi capell'." 1584. f. 33.
10. "Stringeami Galatea"; in two parts. 1585. f. 36.
11. "Cantate, ninfe." 1581. f. 38b.
12. "O che soave e non inteso baccio." 1587. f. 40b.
13. "Ben mi credetti." 1581. f. 43.
14. "Se bramate ch' io mora." 1587. f. 45b.
15. "Vita de la mia vita." 1584. f. 47.
16. "Caro Aminta"; in two parts. 1587. f. 49.
17. "Vatene, anima mia." 1587. f. 51.
18. "Tigre mia." 1585. f. 53.
19. "Tutte sue squadre." 1584. f. 55b.
20. "Non vidi mai doppo notturna pioggia" (à 4). 1585. f. 58.
21. "Il ladro ch' a la strada" (à 3). 1584. f. 60.
22. "Veggio, dolce mio bene" (à 4). 1585. f. 60b.
23. "Veni (*sc.* Tuoni), lampi" (à 3). 1587. f. 61b.
24. "Amor è ritornato" (à 3). 1585. f. 62.
25. "O bella man'" (à 4); in two parts. 1585. f. 62b.
26. "Donna, da vostri sguardi" (à 3). 1584. f. 66.
27. "Hor vedi, amor" (à 4). 1585. f. 66b.
28. "Se gia fatto pittore" (à 3). 1585. f. 68b.
29. "Apollo, s'ancor viv'" (à 4). 1585. f. 69.
30. "Non è dolor" (à 3). 1584. f. 70b.
31. "Se Le[g]gete nel viso" (à 3). 1587. f. 71.
32. "S' a veder voi non vengo." 1591. f. 71b.
33. "Questa ordi il laccio." 1587. f. 72b.
34. "Ahimi, tal fu amore." 1581. f. 74.
35. "In un bel bosco"; in two parts. 1584. f. 76.
36. "Passandro con pensier"; in three parts. 1584. f. 80b.
37. "Filli mia bella." 1584. f. 85b.
38. "Vaghi e liete (*sic*) fanciulli." 1581. f. 87b.
39. "Quell' ombra esser vorrei." 1585. f. 89.
40. "Arsi gran tempo"; in two parts. 1587. f. 90b.
41. "Donò Cinthia [a] Damone." 1585. f. 95.
42. "Per duo coralli." 1581. f. 96.
43. "Piangea Filli." 1585. f. 97b.
44. "Danzava con maniere"; in two parts. 1585. f. 99b.
45. "Dai bei labri." 1585. f. 103b.
46. "Con dolce sguardo"; in two parts. 1585. f. 105.
47. "Tra l' herbe"; in two parts. 1587. f. 108b.
48. "Deh, rinforzate." 1581. f. 112.

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49. "Cedan l' antiche"; in two parts. 1581. f. 114.
50. "Del cibo"; in two parts. 1584. f. 118.
51. "Fuggi, speme mia." 1584. f. 122b.
52. "Su l' ampia fronte"; in two parts. 1585. f. 124.
53. "Satiati, amor." 1584. f. 127.
54. "Nessun visse giamai." 1581. f. 129.
55. "Non porta ghiaccio." 1587. f. 130b.
56. "Occhi sereni." 1581. f. 132b.
57. "Crudel, perche mi fuggi." 1587. f. 134.
58. "Io vidi gia." 1584. f. 135b.
59. "Con la sua man'." 1591. f. 137.
60. "Non e questa la mano." 1581. f. 138b.
61. "Mentre sul far del giorno." 1581. f. 140b.
62. "Al suon de le dolcissime parole." 1581. f. 142.
63. "La dipartita è amara." 1587. f. 143b.
64. "E s' io mi doglio." 1584. f. 145.

Additional 31399, ff. 100, 102.

Paper; late 18th cent. Oblong quarto. See also under Motets (vol. i, p. 385).

Compositions for 4 voices, with a bass, in score. By Claudio Monteverde.

1. "Tu dormi." f. 100.
2. "Allume (*sc.* Al lume) delle stelle." f. 102.

Additional 31462, ff. 66b, 67.

Paper; late 18th cent. Large oblong octavo. See also under sacred Canons (vol. i, p. 124).

"The Silver Swan," by Orlando Gibbons. Third treble and bass parts.

Additional 31538.

Paper; ff. 49. Late 18th cent. Oblong folio.

"Terzetti": 3-part Madrigals with a bass for harpsichord, in score, by Clari. See Add. 15516, ff. 22b–45 (above, p. 168).

1. "Piango, sospiro." f. 2.
2. "Nel bel uolto di Clori." f. 10b.
3. "Riso dell' idol mio." f. 18.
4. "Al uago laccio." f. 24b.
5. "Lasso Adoro una Fera." f. 32b.
6. "Zeffiretto gentile." f. 41.

Additional 31539, ff. 9–108b.

Paper; late 18th cent. Oblong folio. See also under Duets (above, p. 85).

"Duetti Serij"; with a bass for harpsichord, in score, by Clari. Unless the contrary is stated, they are divided into three parts.

1. "Piange il ruscello." f. 2b.
2. "L' Idolo mio si dolcemente." f. 11b.
3. "Vago usignol." f. 21.
4. "Guerra vuoi farmi." f. 28.
5. "Lungi dalla mia bella." f. 36b.
6. "Non ti sdegnar." f. 46.
7. "Gioite pur." f. 54b.
8. "Al bosco, al prato"; in four parts. f. 63b.
9. "In sogno mi parea"; in four parts. f. 76.
10. "Dov' è quell' Usignolo." f. 88.
11. "Volle speranza ardita." f. 99.

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Additional 31806, ff. 43b–198b *passim.*

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 31).

MADRIGALS, *etc.*, for 4 voices, unless the contrary is stated, in score.

1. "Where art thou, wanton" (à 3). "Morley." f. 43b.
2. "I wander up and down." By J. Bennet. f. 75b.
3. "Fair, sweet, cruel." "Thoˢ Ford, 1636." f. 99b.
4. "Now Country sports." "Thoˢ Weelks, 1608." f. 118.
5. "How merrily we live" (à 3). "Mich. Este, 1600." f. 125b.
6. "Now is the month of Maying" (à 5). "Thos. Morly." f. 135b.
7. "Dissi al amata mia." "Luca Marenzio." f. 137b.
8. "Fair Phillis I saw"; here attributed to "Thoˢ Morley, 1596," but really published by J. Farmer in that year, as his own composition. f. 141b.
9. "When all alone" (à 5). "Gironimo Converso, 1580." f. 150b.
10. "Let me careless" (à 5). "[T.] Linley [sen.]." f. 191b.
11. "Fa la la." "I. Savile." f. 198b.

Additional 31808, ff. 146b, 166.

Paper; late 18th cent. Quarto. See also under Glees (above, p. 107).

MADRIGALS, in score.

1. "Return, return, my lovely Maid" (à 4). Anonymous. f. 146b.
2. "When all alone" (à 5). "Converso." f. 166.

Additional 31811, *passim.*

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 40).

MADRIGALS, for 5 voices (unless the contrary is stated), in score.

1. "Flow, O my Tears" (à 4). "John Bennet, 1598." Two copies. ff. 9b, 82b.
2. "Return, return, my Lovely Maid" (à 4). "Dr. Hutchinson" (*sc.* F. Hutcheson). f. 14b.
3. "Ev'ry Bush new springing." "Mich¹ Cavendish, 1598." f. 21b.
4. "Now country sports" (à 4). "Thos. Weelks, 1608." f. 23.
5. "Fire, fire my heart." "Thos. Morley, 1595." f. 26b.
6. "Awake, sweet love" (à 4). "Dr. John Dowland, 1588." Two copies. ff. 33, 35.
7. "So gracious is thy sweet self." "Giovanni Ferretti, 1580." f. 38.
8. "When Thoralis delights" (à 6). "Thos. Weelkes, 1600." f. 43b.
9. "Now is the month of maying." "Thos. Morley." Four copies, and an additional soprano part with a bass. ff. 51–58b. Followed by an arrangement for strings and horns with a figured bass for harpsichord. f. 59. See also ff. 101, 103.
10. A composition in 5 parts, without words. Anonymous. f. 166.
11. "Duo begl' Occhi." "Gio. Pizzoni." Transcribed by W. Clark in 1789. f. 169.

Additional 34609, f. 73b.

Paper; late 18th cent. Octavo. See also under Anthems (vol. i, p. 92).

"ROSALIND'S Madrigal," beginning "Love in my bosom like a bee." The music, of which only 10 bars have been written, is in the hand of

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J. Stafford Smith, who is no doubt also the composer. The words are by Thomas Lodge.

Additional 31809, ff. 4b, 39.

Paper; 18th–19th cent. Oblong folio, and small quarto. See also under Glees (above, p. 113).

MADRIGALS for 5 voices, in score.

1. "Flora now calleth forth each Flow'r." "J. S. Smith." f. 4b.
2. "So gracious is thy sweet self." "Giovanni Ferretti, 1580." f. 39.

Additional 14178, ff. 125, 147.

Paper; early 19th cent. Oblong quarto. See also under Duets (above, p. 90).

MADRIGALS, with a bass for harpsichord, in score, by Antonio Lotti.

1. "In una siepe ombrosa" (à 5): the madrigal plagiarized by Buononcini. f. 125.
2. "Piange l' amante ucciso" (à 4). f. 147.

Additional 31310, ff. 41–46.

Paper; early 19th cent. Oblong octavo. See also under Magnificat (vol. i, p. 208).

"Si soffre una tiranna"; described as "Notturno a cinque Voci," in score, without accompaniment, by Bonifazio Asioli.

Additional 31410.

Paper; ff. 49. Early 19th cent. Oblong octavo.

"MADRIGALI a quattro voci. Libro I" (1–5, 13–15, 19, 22, and 23), by Luca Marenzio [1585], in score. In the hand of [James] Bartleman, with a few corrections and additions by Julian Marshall.

The initial words are given in the Index.

Additional 31818, f. 53.

Paper; early 19th cent. Oblong folio. Given by the transcriber to R. J. S. Stevens in 1811. See also under Anthems (vol. i, p. 95).

"SPIRTO di Dio": described as "Madrigale, per cantarsi nel Bucentauro nel giorno del Ascensione"; for 4 voices, in score, by Antonio Lotti, 1736. In the hand of J. P. Street.

Additional 30016–30021.

Paper; ff. 62, 60, 64, 51, 35, 16. Transcribed in 1800. Oblong folio. Vol. iv also contains part of a Song, described below.

MADRIGALS for 3, 4, 5, and 6 voices, in parts, with English words, from collections published in England, 1588–1609. In 6 volumes,

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containing respectively cantus i, cantus ii, altus, tenor i, tenor ii, and bassus. In the hand of W. Clark. Nos. 1–44 are for 6 voices, nos. 45–116 for 5 voices, nos. 117–147 for 4 voices, and nos. 148–159 for 3 voices.

1. "Stay, Corydon, thou swaine." "Jn° Wilbye, 1609." i, f. 3; ii, iii, iv, v, vi, f. 1.
2. "If beauty be a Treasure." By T. Weelkes. [1597.] i, f. 3; ii, iii, iv, f. 1b; v, vi, f. 1.
3. "Lady, when I behold." By J. Wilbye. [1598.] i, f. 3b; ii, iii, f. 2; iv, v, vi, f. 1b.

Nos. 4–15 are by Thomas Weelkes, 1597 and 1600.

4. "Three times a day." i, f. 4; ii, iii, iv, f. 3; v, vi, f. 2.
5. "My Phillis bidds me pack away." i, f. 4; ii, iii, iv, f. 3; v, f. 2b; vi, f. 2.
6. "Retire, my thoughts." i, f. 4b; ii, iv, f. 3b; iii (2 copies), ff. 3b, 5; vi, f. 2b.
7. "Say, deere, when will your frowning leave." i, f. 5; ii, iv, v, vi, f. 4; iii, f. 6.
8. "Those spots." i, f. 5; ii, iv, v, vi, f. 4; iii, f. 6.
9. "My tears do not avail." i, f. 5b; ii, iv, v, vi, f. 4b; iii, f. 6b.
10. "Like two proude armies." i, f. 5b; ii, iv, v, vi, f. 4b; iii, f. 6b.
11. "When Thoralis delights." i, f. 6; ii, v, vi, f. 5; iii, f. 7; iv, f. 5b.
12. "What have the Gods"; in two parts. i, iv, f. 6; ii, vi, f. 5b; iii, f. 8; v, f. 5.
13. "Mars in a furie." i, iv, f. 7; ii, vi, f. 6; iii, f. 9b; v, f. 5b.
14. "Thule, the period"; in two parts. i, f. 7; ii, f. 6; iii, f. 10; iv, f. 7b; v, f. 5b; vi, f. 6b.
15. "Noell, adew." i, iv, f. 8; ii, vi, f. 7; iii, f. 10b; v, f. 6.

Nos. 16–28 are (with one exception) by John Wilbye, 1598, 1609.

16. "Sweet Love, If thou wilt gain." i, f. 8b; ii, vi, f. 7b; iii, f. 11b; iv, f. 9; v, f. 6b.
17. "When shall my wreched Life." i, f. 8b; ii, vi, f. 7b; iii, f. 11b; iv, f. 9; v, f. 6b.
18. "Of Joyes and pleasing pains"; in two parts. i, iv, f. 9b; ii, f. 8b; iii, f. 12; v, f. 6b; vi, f. 8.
19. "Cruell, behold." i, f. 10b; ii, iv, f. 10; iii, f. 13; v, f. 7; vi, f. 9.
20. "Thou art but yong." i, f. 11; ii, iv, f. 10; iii, f. 13b, 14b; v, f. 7; vi, f. 9.
21. "Why dost thou shoot." i, f. 11; ii, iv, f. 10b; iii, f. 13b; v, f. 7b; vi, f. 9b.
22. "O wretched man." i, f. 11b; ii, iv, f. 10b; iii, f. 15; v, f. 7b; vi, f. 9b.
23. "Where most my thought"; in two parts. i, f. 11b; ii, f. 10b; iii, f. 15; iv, f. 11; v, f. 8; vi, f. 9b.
24. "Ah, cannot sighs." i, f. 12; ii, f. 11; iii, f. 15b; iv, f. 11b; v, f. 8b; vi, f. 10.
25. "A Sparrow Hauke." "Weelkes, 1600." i, f. 12b; ii, iv, f. 11b; iii, f. 16; v, f. 8b; vi, f. 10b.
26. "Draw on, sweet Night." i, f. 12b; ii, f. 11b; iii, f. 16b; iv, f. 12; v, f. 9; vi, f. 10b.
27. "Softly, O softly drop, my eyes." i, f. 13; ii, f. 12; iii, f. 17; iv, f. 12b; v, f. 9; vi, f. 11.
28. "Long have I made." i, f. 13b; ii, f. 12b; iii, f. 17; iv, f. 13; v, f. 9b; vi, f. 11.

Nos. 29–36 are from Nicholas Yonge's *Musica Transalpina*, book i, 1588.

29. "I will goe dye" (Io morirò). "Luca Marenzio." i, f. 14; ii, f. 13; iii, f. 17b; iv, f. 13b; v, f. 10; vi, f. 11b.
30. "These that bee certaine signes" (Questi ch' inditio). "Alfonso Ferabosco." i, f. 14; ii, f. 13; iii, f. 17b; iv, f. 13b; v, f. 10; vi, f. 11b.
31. "So farre from my delight" (Se

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lungi dal mio sol); in two parts. By the same. i, f. 5; ii, f. 18b; iii, f. 18; iv, f. 14; v, f. 10b; vi, f. 12.

32. "Loe, heere my hart" (Ecco, ch' io lasso). Anonymous. i, f. 15b; ii, f. 14; iii, f. 18b; iv, f. 14b; v, f. 11: vi, f. 12b.
33. "Now must I part" (Parto da voi). "Luca Marenzio." i, f. 15b; ii, f. 14b; iii, f. 19; iv, f. 15; v, f. 11; vi, f. 12b.
34. "Zephirus brings" (Zephiro torna); in two parts. "Gironimo Conversi." i, f. 16; ii, f. 14b; iii, f. 19; iv, f. 15; v, f. 11b; vi, f. 13.
35. "I was full neare my fall" (Fui vicin' al cader); in two parts. "Alfonso Ferabosco." i, f. 16b; ii, iv, f. 15b; iii, f. 19b; v, f. 12; vi, f. 13b.
36. "I soung sometime" (Cantai gia); in two parts. "Luca Marenzio." i, f. 17; ii, f. 15b; iii, f. 20; iv, f. 16; v, f. 12b; vi, f. 14.

Nos. 37–44 are from Yonge's *Musica Transalpina*, book ii, 1597.

37. "Love, quench this heat." "Benedetto Palavacino." i, f. 17b; ii, f. 16; iii, f. 20b; iv, f. 16b; v, f. 13; vi, f. 14.
38. "Cruell, why dost thou fly mee." By the same. i, f. 18; ii, iv, f. 16b; iii, f. 21; v, f. 13; vi, f. 14b.
39. "O Gracious and worthiest." "Giovanni Croce." i, f. 18b; ii, iv, f. 17; iii, f. 21b: v, f. 13b; vi, f. 14b.
40. "Shall I live so farre." "Luca Marenzio." i, f. 18b; ii, iv, f. 17b; iii, f. 21b; v, f. 13b; vi, f. 15.
41. "So saith my faire" (Dice la mia bellissima). By the same. i, f. 19; ii, iv, f. 17b; iii, f. 22; v, f. 14; vi, f. 15.
42. "For griefe I dye." "Andrea Feliciane." i, f. 19b; ii, iv, f. 18; iii, f. 22; v, f. 14; vi, f. 15b.
43. "Daintie, white pearle." "Antonio Bicci." i, f. 19b; ii, iv, f. 18; iii, f. 22b; v, f. 14b; vi, f. 15b.
44. "Hard by a cristall fountaine." "Giovanni Croce." i, f. 20; ii, iv, f. 18b; iii, f. 22b; v, f. 14b; vi, f. 15b.

Nos. 45–58 are by Thomas Weelkes, 1597 and 1600.

45. "Your Beauty it allureth." i, f. 20; ii, iv, f. 18b; iii, f. 23; v, f. 15.
46. "If thy deceitful lo[o]kes." i, f. 20b; ii, iv, f. 19; iii, f. 23; v, f. 15.
47. "Those sweet, delightful Lillies." i, f. 20b; ii, iv, f. 19; iii, f. 23b; v, f. 15b.
48. "Lady, your spotless feature." i, f. 21; ii, iv, f. 19b; iii, f. 23b; v, f. 15b.
49. "Make hast, yee Lovers." i, f. 21; ii, iv, f. 19b; iii, f. 24; v, f. 15b.
50. "What hast, faire Lady." i, f. 21b; ii, iv, f. 20; iii, f. 24; v, f. 16.
51. "Cold winter's ice." i, f. 22; ii, f. 20b; iii, f. 24b; iv, f. 20; v, f. 16b.
52. "Now let us make a merry greeting." i, f. 22; ii, iv, f. 20b; iii, f. 24b; v, f. 16b.
53. "Take heere my hart." i, f. 22; ii, iv, f. 20b; iii, f. 25; v, f. 16b.
54. "O care, thou wilt dispatch mee"; in two parts. i, f. 22b; ii, iv, f. 21; iii, f. 25; v, f. 16b.
55. "See, where the maides are singing." i, f. 23; ii, f. 21b; iii, f. 25b; iv, f. 21; v, f. 17.
56. "Why are you Ladies staying"; in two parts. i, f. 23; ii, iv, f. 21b; iii, f. 26; v, f. 17b.
57. "Lady, the Birds." i, f. 23b; ii, iv, f. 22; iii, f. 26; v, f. 17b.
58. "As wanton birds." i, f. 24; ii, iv, f. 22; iii, f. 26b; v, f. 18.

Nos. 59–74 are by John Wilbye, 1598 and 1609.

59. "Dye, haplesse man." i, f. 24; ii, iv, f. 22b; iii, f. 27; v, f. 18.
60. "I fall, I fall; O stay me"; in two parts. i, f. 24b; ii; iv, f. 23; iii, f. 27; v, f. 18b.
61. "I alwayes beg"; in two parts. i, f. 25; ii, iv, f. 23b; iii, f. 27b; v, f. 18b.
62. "Lady, your words." i, f. 25b; ii, f. 24; iii, f. 28; iv, f. 23b; v, f. 19.
63. "Alas, what a wretched Life." i, f. 25b; ii, iv, f. 24; iii, f. 28b; v, f. 19b.
64. "Unkinde, O stay thy flying." i, f. 26; ii, f. 24b; iii, f. 28b; iv, f. 24; v, f. 20.

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65. "I soung sometimes my thoughts." i, f. 26; ii, iv, f. 24b; iii, f. 29; v, f. 20.
66. "Flora gave me fayrest flowers." i, f. 26b; ii, iv, f. 25; iii, f. 29; v, f. 20b.
67. "Sweet, hony-sucking Bees"; in two parts. i, f. 27; ii, f. 25b; iii, f. 29b; iv, f. 25; v, f. 20b.
68. "All pleasure is of this condition." i, f. 27b; ii, iv, f. 26; iii, f. 30; v, f. 21.
69. "Oft have I vow'd." i, f. 27b; ii, f. 26b; iii, f. 30b; iv, f. 26; v, f. 21.
70. "Down in a valley"; in two parts. i, f. 28; ii, iv, f. 26b; iii, f. 31; v, f. 21b.
71. "Weepe, weepe, mine eyes." i, f. 29; ii, f. 27b; iii, f. 31b; iv, f. 27; v, f. 22.
72. "There, where I saw." i, f. 29; ii, iv, f. 27b; iii, f. 32; v, f. 22b.
73. "Yee that doe live in pleasures' plenty." i, f. 29b; ii, iv, f. 28; iii, f. 32b; v, f. 22b.
74. "A Silly Silvan." i, f. 30; ii, iv, f. 28b; iii, f. 32b; v, f. 23.

Nos. 75–101 are from *Musica Transalpina*, book i.

75. "From what part" (In qual parte); in two parts. "Fillippo di Monte." i, f. 30; ii, iv, f. 28b; iii, f. 33; v, f. 23.
76. "In every place" (Ogni luogo). By Palestrina. i, f. 30b; ii, iv, f. 29; iii, f. 33b; v, f. 23b.
77. "Thirsis to die desired" (Tirsi morir volea); in three parts. "Luca Marenzio." i, f. 31; ii, iv, f. 29b; iii, f. 34; v, f. 23b.
78. "Susanna faire sometime of love" (Susann' un jour). "Orlando di Lasso." i, f. 31b; ii, f. 30; iii, f. 34b; iv, f. 29b; v, f. 24.
79. Another setting. "Alfonso Ferabosco." i, f. 31b; ii, iv, f. 30; iii, f. 34b; v, f. 24b.
80. "When shall I cease" (Chi per voi non). "Noe Faignient." i, f. 32; ii, iv, f. 30b; iii, f. 35; v, f. 24b.
81. "I must depart" (Io partiro). "Luca Marenzio." i, f. 32b; ii, f. 31; iii, f. 35b; iv, f. 30b; v, f. 25.
82. "I saw my lady weeping" (Vidi pianger); in two parts. "Alfonso Ferabosco." i, f. 32b; ii, iv, f. 31; iii, f. 35b; v, f. 25.
83. "So gratious is thy sweet selfe" (Sei tanto gratiosa). "Giovan Ferretti." i, f. 33; ii, f. 32; iii, f. 36b; iv, f. 31b; v, f. 25b.
84. "Cruell, unkind" (Donna crudel). By the same. i, f. 33b; ii, iv, f. 32; iii, f. 36b; v, f. 26.
85. "What do'th my pretie dearling" (Che fa hogg' il mio sole). "Luca Marenzio." i, f. 33b; ii, f. 32b; iii, f. 36b; iv, f. 32; v, f. 26.
86. "Sleepe, sleepe, mine only Juell" (Sonno, scendesti); in two parts. "Stefano Felis." i, f. 34; ii, f. 32b; iii, f. 37; iv, f. 32; v, f. 26b.
87. "Sound out, my voice" (Vestiu' i colli). "Gianetto Palestina." i, f. 34b; ii, f. 33; iii, f. 37b; iv, f. 32b; v, f. 26b.
88. "Liquid and watry pearles" (Liquide perle). "Luca Marenzio." i, f. 34b; ii, f. 33b; iii, f. 38; iv, f. 33; v, f. 27.
89. "The Nightingale so pleasant" (Le Rossignol). "Orlando di Lasso." i, f. 35; ii, f. 33b; iii, f. 38; iv, f. 33; v, f. 27.
90. "Within a greenwood" (In un boschetto). "Giovan Ferretti." i, f. 35; ii, f. 34; iii, f. 38b; iv, f. 33b; v, f. 27b.
91. "Sometime, when hope" (Gia fu ch'io). "Rinaldo del Melle." i, f. 35b; ii, f. 34b; iii, f. 38b; iv, f. 34; v, f. 27b.
92. "Rubyes and Pearles" (Perle, rubini). "Alfonso Ferabosco." i, f. 36; ii, f. 34b; iii, f. 39; iv, f. 34; v, f. 27b.
93. "O sweet kiss" (O dolcissimo bascio). By the same. i, f. 36; ii, f. 35; iii, f. 39b; iv, f. 34b; v, f. 28.
94. "Sometime my hope" (Gia fù mio dolce speme). By the same. i, f. 36b; ii, f. 35b; iii, f. 39b; iv, f. 34b; v, f. 28.
95. "Lady, that hand" (Donna, la bella mano). "Lelio Bertani." i, f. 37; ii, f. 35b; iii, f. 40; iv, f. 35; v, f. 28b.
96. "My hart, alas" (Alma guidotta). "Gironimo Conversi." i, f. 37; ii, f. 36; iii, f. 40b; iv, f. 35b; v, f. 28b.
97. "Lady, if you so spight mee" (Donna, se voi m' odiate). "Alfonso Ferabosco." i, f. 37b; ii, f. 36b; iii, f. 41; iv, f. 35b; v, f. 29.
98. "When I would thee embrace"

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(Quand' io voleua). "Giovan Battista Pinello." i, f. 38; ii, f. 36b; iii, f. 41; iv, f. 36; v, f. 29b.
99. "Thirsis enjoy'd" (Godea Tirsi). "Alfonso Ferabosco." i, f. 38b; ii, f. 37; iii, f. 42; iv, f. 36b; v, f. 29b.
100. "The Nightingale so pleasant" (Le Rossignol). By the same. i, f. 38b; ii, f. 37b; iii, f. 42b; iv, f. 36b; v, f. 30.
101. "The faire young Virgin" (La verginella); in two parts. "William Byrd." i, f. 39; ii, f. 38; iii, f. 43; iv, f. 37; v, f. 30b.

Nos. 102–116 are from *Musica Transalpina*, book ii, 1597.

102. "The white delightful swan." "Horatio Vecchi." i, f. 40; ii, f. 38b; iii, f. 43b; iv, f. 38; v, f. 31.
103. "Zephirus brings the time." "Alfonso Ferabosco." i, f. 40; ii, f. 39; iii, f. 44; iv, f. 38b; v, f. 31b.
104. "So farre, deere Life." "Giulio Eremita." i, f. 40b; ii, f. 39b; iii, f. 44b; iv, f. 39; v, f. 31b.
105. "Cinthia, thy song." "Giovanne Croce." i, f. 40b; ii, f. 39b; iii, f. 44b; iv, f. 39; v, f. 32.
106. "Fly, if thou wilt." "Giulio Eremita." i, f. 41; ii, f. 40; iii, f. 45; iv, f. 39b; v, f. 32.
107. "At sound of hir sweet voice." "Lucretio Quintiani." i, f. 41b; ii, f. 40b; iii, f. 45b; iv, f. 39b; v, f. 32b.
108. "Browne is my love." "Alfonso Ferabosco." i, f. 41b; ii, f. 40b; iii, f. 45b; iv, f. 40; v, f. 32b.
109. "The Wine that I so dearly got." By the same. i, f. 42; ii, f. 41; iii, f. 46; iv, f. 40b; v, f. 33.
110. "Dolorous, morneful cares." "Luca Marenzio." i, f. 42b; ii, f. 41b; iii, f. 46b; iv, f. 40b; v, f. 33b.
111. "In flowre of Aprill." "Alfonso Ferabosco." i, f. 43; ii, f. 41b; iii, f. 46b; iv, f. 41; v, f. 33b.
112. "Hills and woods." "Lucretio Quintiani." i, f. 43; ii, f. 42; iii, f. 47; iv, f. 41b; v, f. 34.
113. "Lady, my flame"; in two parts. "Alfonso Ferabosco." i, f. 43b; ii, f. 42b; iii, f. 47b; iv, f. 41b; v, f. 34.
114. "Sweet sparkle." "Gio. Maria Nanino." i, f. 44b; ii, f. 43; iii, f. 48; iv, f. 42; v, f. 34b.
115. "Now springs each plant." "Lucretio Quintiani." i, f. 44b; ii, f. 43b; iii, f. 48b; iv, f. 42b; v, f. 35.
116. "Sweet eyes." "Ste. Venturi." i, f. 45; ii, f. 43b; iii, f. 48b; iv, f. 43; v, f. 35.

Nos. 117–122 are by Thomas Weelkes, 1597.

117. "Now ev'rie tree." i, f. 45; ii, f. 44; iii, f. 49; iv, f. 43b.
118. "Yong Cupid." i, f. 45b; ii, f. 44b; iii, f. 49b; iv, f. 43b.
119. "Aye mee, my wonted Joyes." i, f. 46; ii, f. 44b; iii, f. 49b; iv, f. 44.
120. "Three Virgin Nimphes." i, f. 46; ii, f. 45; iii, f. 50; iv, f. 44.
121. "Our country Swains." i, f. 46b; ii, f. 45b; iii, f. 50b; iv, f. 44b.
122. "Loe, country sports." i, f. 47; ii, f. 45b; iii, f. 50b; iv, f. 45.

Nos. 123–127 are by John Wilbye, 1598.

123. "What needeth all this travayle"; in two parts. i, f. 47b; ii, f. 46; iii, f. 51; iv, f. 45.
124. "Alas, what hope." i, f. 48; ii, f. 46b; iii, f. 51b; iv, f. 45b.
125. "Lady, when I behold." i, f. 48; ii, f. 46b; iii, f. 51b; iv, f. 45b.
126. "Thus saith my Cloris." i, f. 48b; ii, f. 47; iii, f. 52; iv, f. 46.
127. "Adew, sweet Amarillis." i, f. 48b; ii, f. 47b; iii, f. 52b; iv, f. 46.

Nos. 128–135 are by the same, 1609.

128. "When Cloris heard." i, f. 49; ii, f. 47b; iii, f. 52b; iv, f. 46b.
129. "Happy streams." i, f. 49; ii, f. 48; iii, f. 53; iv, f. 46b.
130. "Change me, O heavens." i, f. 49b; ii, f. 48b; iii, f. 53b; iv, f. 47.

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131. "Love not me for comely grace." i, f. 50; ii, f. 48b; iii, f. 53b; iv, f. 47b.
132. "Flye not so swift." i, f. 50b; ii, f. 49; iii, f. 54; iv, f. 47b.
133. "I Love, alas." i, f. 50b; ii, f. 49b; iii, f. 54b; iv, f. 48.
134. "As matchlesse beauty." i, f. 51; ii, f. 50; iii, f. 55; iv, f. 48.
135. "Happy, Oh happy he." i, f. 51b; ii, f. 50; iii, f. 55; iv, f. 48b.

Nos. 136–147 are from *Musica Transalpina*, book i, 1588.

136. "These that be certaine signes" (Questi ch'inditio). "Noe Faignient." i, f. 52; ii, f. 50b; iii, f. 55b; iv, f. 48b.
137. "The faire Diana" (Non piu, Diana). "Giovan. di Macque." i, f. 52; ii, f. 51; iii, f. 56; iv, f. 49.
138. "Joy so delights my heart" (Gioia s' abond'). "G. P. A. Prenestino." i, f. 52b; ii, f. 51; iii, f. 56; iv, f. 49.
139. "False Love" (Amor ben puoi). By the same. i, f. 52b; ii, f. 51b; iii, f. 56b; iv, f. 49b.
140. "O Griefe" (Dolor, se 'l mio dolor). "Baldessar Donato." i, f. 53; ii, f. 52; iii, f. 57; iv, f. 50.
141. "As in the night" (Come la notte). By the same. i, f. 53b; ii, f. 52; iii, f. 57; iv, f. 50.
142. "In vayne he seekes" (Per divina bellezza). "Fillippo de Monte." i, f. 53b; ii, f. 52b; iii, f. 57b; iv, f. 50b.
143. "What meaneth love" (Perche s' annida amore). "G. P. A. Prenestino." i, f. 54; ii, f. 53; iii, f. 58; iv, f. 50b.
144. "Sweet love, when hope" (Amor, quando fioriua). "Gio. Petraloysio Prenestino." i, f. 54; ii, f. 53; iii, f. 58; iv, f. 51.
145. "Lady, that hand" (Donna, la bella mano). "Maro' Antonio Pordenone." i, f. 54b; ii, f. 53b; iii, f. 58b; iv, f. 51.
146. "Who will ascend" (Chi salira). "Giaches de Vuert." i, f. 55; ii, f. 53b; iii, f. 58b; iv, f. 51b.
147. "Lady, your looke" (Donna, bella e gentile). "Cornelio Verdonck." i, f. 55; ii, f. 54; iii, f. 59; iv, f. 51b.

Nos. 148–151 are by Thomas Weelkes, 1597.

148. "Sit downe and sing." i, f. 55b; ii, f. 54b; iii, f. 59b.
149. "My flockes feed not"; in three parts. i, f. 56; ii, f. 55; iii, f. 59b.
150. "A Country faire." i, f. 57; ii, f. 56; iii, f. 61.
151. "Cease, sorrowes, now." i, f. 57b; ii, f. 56b; iii, f. 61.

Nos. 151–159 are by John Wilbye, 1609.

152. "Come, shepherd swaynes." i, f. 58; ii, f. 57; iii, f. 61b.
153. "Flourish, ye Hillockes." i, f. 58b; ii, f. 57b; iii, f. 62.
154. "Ah, cruell Amarillis." i, f. 58b; ii, f. 57b; iii, f. 62b.
155. "So light is love." i, f. 59; ii, f. 58; iii, f. 62b.
156. "As faire as morne." i, f. 59b; ii, f. 58b; iii, f. 63.
157. "O, What shall I doe." i, f. 60; ii, f. 59; iii, f. 63b.
158. "I Live and yet." i, f. 60b; ii, f. 59b; iii, f. 63b.
159. "There is a Jewell." i, f. 60b; ii, f. 59b; iii, f. 64.

Additional 31715, ff. 46, 55.

Paper; A.D. 1802, 1805. Oblong folio. See also under Glees (above, p. 111).

MADRIGALS, in score, by William Linley. *Autograph.*

1. "Let us dance, let us sing." "1802." f. 46.
2. "Prithee, youth, I prithee, hear me." "1805." f. 55.

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Additional 14342, f. 64.

Paper; A.D. 1812. Oblong folio. See also under Masses (vol. i, p. 234).

"O SING unto mie Roundelay"; for 5 voices, in score, by S[amuel] W[esley], 1812. *Autograph.* The words are by Chatterton.

Additional 31716, f. 6.

Paper; A.D. 1812. Oblong folio. See also under Glees (above, p. 116).

"AH ME (quoth Venus)"; for 5 voices, in score, by William Linley. *Autograph.*

Additional 31723, ff. 1–5.

Paper; about 1812 (date of publication). Small folio. See also under Oratorios (vol. i, p. 377).

"WHEN charming Chloe"; for 6 voices, in score, by Samuel Webbe [sen. (?)], who has signed it at the end.

Additional 34610, ff. 31–34, 37–40 *passim.*

Paper; A.D. 1812. Quarto. See also under Anthems (vol. i, p. 98).

MADRIGAL, "For of al creatures that ever were gote"; for 4 voices, in score, by Matthew Cooke, organist of St. George's, Bloomsbury. *Autograph.* The words are taken from Chaucer's "A Praise of Women." On ff. 37, 38, 39 and 40 are the single voice parts.

Additional 31812, ff. 78, 82b, 141.

Paper; about 1813, *etc.* Quarto. See also under Glees (above, p. 114).

VOCAL COMPOSITIONS in score.

1. "SISTER, awake" (à 5). "Thomas Bateson." In the hand of Joseph Street. Watermark 1817. f. 78.
2. "The waitts" (à 4): a "Fa la la." Watermark 1813. "Jer. Saville, 1667." f. 82.
3. "Al vago laccio" (à 3, with a bass). By G. C. M. Clari. f. 141.

Additional 31414.

Paper; ff. 48. After 1825 (watermark). Quarto.

MADRIGALS, in score, in the hand of J. P. Street. Those to English words are taken from *Musica Transalpina*, 1588 and 1597. Nos. 1, 2, 4, 6–9 and 11–13 are for 5 voices; the others for 6.

1. "At sound of her sweet voice" [Al suon d' amata]. "Lucretio Quintiani." [1588.] 1597. f. 2.
2. "Now springs each plant." By the same. 1597. f. 6.
3. "I was full near my fall" [Fui vicin' al cader]; with second part, "But as the bird" [Hor come augel]. "Alfonzo Ferabosco." 1597. f. 12.
4. "My lady still abhors me" [Donna

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mi fugge, 1585]. This and the remaining numbers are by "Giovanni Ferretti." [They appeared originally in the various editions of his *Canzoni alla Napolitana.*] f. 22.
5. "Corretti (*sc.* correte), tutti quanti." [1573.] f. 26.
6. "So gracious is thyself" [Sei tanto gratiosa, 1563]. f. 29b.
7. "Donna crudel." [1568.] f. 31b.
8. "Come poss' io morir." [1568.] f. 33.
9. "Mirate che m' ha fatto." [1568.] f. 35.
10. "Un pastor chies' ad una ninf'." [1573.] f. 37b.
11. "Pieta ti mova." [1568.] f. 40.
12. "Hor va canzona mia." [1568.] f. 42.
13. "Within a greenwood" [In un boschetto, 1585]. f. 44.

Additional 31481, ff. 82–85b.

Paper; about 1826 (watermark). Oblong folio. See also under Motets (vol. i, p. 350).

"GETTANO i Re dal soglio"; for 5 voices, with figured bass, in score, by Agostino Steffani.

Additional 14394.

Paper; ff. 88. After 1831 (watermark). Folio. Presented by Vincent Novello in 1843.

"DUETTI," with figured bass for harpsichord, in score; by Clari. In the hand of William J. Taylor. In Add. 15516 (above, p. 168) nos. 1–6 are attributed to D. Bigaglia, but they are described in a MS. belonging to the Royal College of Music as part of vol. iv of Clari's Madrigals, *etc.* Three of the last four numbers have been attributed to Durante (see note on f. 2b); but they are all given as Clari's in Add. 31535, 31537 (above, pp. 157, 158), and appear to have been published as his in 1720, and again in 1823 (with a pianoforte accompaniment by Francesco Mirecki).

1. "Piange il Ruscello." f. 3.
2. "Guerra v[u]oi farmi." f. 11.
3. "Lungi dalla mia Bella." f. 19.
4. "Non ti Sdegnar." f. 27.
5. "L' Idolo mio." f. 35.
6. "Vago Usignol." f. 43.
7. ["Il soldato poltrone"]. Begins "Olà, chi mi risveglia?" [1745.] f. 50.
8. "Il Musico Ignorante," beg. "Do re mi fa sol la." [1745.] f. 62.
9. "Fuoco è la Chioma bionda." [1740.] f. 71.
10. "Quando col mio s' incontra." [1740.] f. 81.

Additional 14395, ff. 3–76.

Paper; after 1831 (watermark). Folio. The MS. belonged in 1843 to Vincent Novello; it also contains a Motet (vol. i, p. 350).

"MADRIGALI" or "Terzetti," with figured bass, in score, by Clari. In the hand of William J. Taylor. Nos. 3–8 are attributed in Add. 15516 (above, p. 168) to D. Bigaglia; but upon what authority does not appear. They occur in a MS. belonging to the Royal College of Music as part of vol. iv of Clari's Madrigals, *etc.*

1. "Si lodi pur Amore." [1742.] f. 3.
2. "Dove, ah! dove, O Pastori!" [1742.] f. 13b.
3. "Piango, sospiro!" f. 25b.

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4. "Zeffiretto gentile." f. 35.
5. "Lasso Adoro una Fera." f. 44.
6. "Riso del Idol mio." f. 53b.
7. "Al vago laccio." f. 61.
8. "Nel bel Volto di Clori." f. 69.

Additional 31415, parts i–vi, *passim*.

Paper; after 1835 (see iii, f. 32, *etc.*). Oblong octavo. The MS. also contains Anthems (vol. i, p. 106), and other vocal compositions, described elsewhere.

MADRIGALS, *etc.*, from a collection of vocal part-music said to be transcribed by Joseph Oliphant. Both the words and the music have been occasionally altered by Thomas Oliphant. Divided into six parts or volumes, containing 1st and 2nd treble, alto, 1st and 2nd tenor and bass.

1. "Now is the Month of Maying." "T. Morley, 1595." i, iii–vi, f. 1.
2. "When all alone." "G° Converso, 1580." i, iii, iv, vi, f. 1b; ii, f. 1.
3. "The Waits," beg. "Fa la la." "Jer. Saville, 1667." i, iii, iv, vi, f. 2.
4. "Down in a valley." "I. Wilbye, 1609." i, iii, iv, vi, f. 2b; ii, f. 1b.
5. "Let me careless." "Tho° Linley." i, iii, iv, vi, f. 3b; v, f. 1b.
6. "Lady, when I behold." "Wilbye, 1598." i, f. 4b; ii, f. 2b; iii, iv, vi, f. 4b; v, f. 2b.
7. "Dissi a l' amata." "Luca Marenzio, 1599." i, iii, iv, vi, f. 5b.
8. "Cynthia, thy song." "G. Croce, 1560." i, f. 9b; ii, f. 7b; iii, f. 8; iv, f. 11b; vi, f. 11.
9. "Sweet, honey-sucking bees." "J. Wilbye, 1609." i, f. 10b; ii, f. 8b; iii, f. 9; iv, f. 12b; vi, f. 11b.
10. "Welcome, sweet pleasure." "Tho° Weelkes, 1608." i, f. 13; ii, f. 11; iii, f. 11b; iv, f. 15; vi, f. 13b.
11. "So saith my fair." "Luca Marenzio, 1580." i, f. 13b; ii, iii, f. 11b; iv, f. 15; v, f. 6b; vi, f. 13b.
12. "Due begl' occhi." "Giov. Pizzoni." i, f. 14b; ii, iii, f. 12b; iv, f. 16; vi, f. 14b.
13. "In pride of May." "T. Weelkes, 1608." i, f. 15b; ii, f. 13; iii, f. 13b; iv, f. 17; vi, f. 15b.
14. "Dainty, fine Bird." "O. Gibbons, 1612." i, f. 16; ii, f. 13b; iii, f. 14; iv, f. 17b; vi, f. 16b.
15. "O that the learned poets." By the same. "1612." i, f. 16b; ii, f. 14; iii, f. 14b; iv, f. 18; vi, f. 17.
16. "Come, Shepherds." "I. Bennett, 1590." i, f. 17b; iii, f. 15b; iv, f. 19; vi, f. 17b.
17. "When flowry meadows." "Gianetto Prænestini, 1590." i, f. 18b; iii, f. 16b; iv, f. 20; vi, f. 18b.
18. "Die not, fond man." "I. Ward, 1608." i, f. 19b; ii, f. 15b; iii, f. 18; iv, f. 21b; v, f. 7b; vi, f. 20.
19. "Flora gave me fairest flowers." "I. Wilbye, 1609." i, f. 21b; ii, f. 17; iii, f. 19b; iv, f. 24; vi, f. 21b.
20. "The Silver Swan." "O. Gibbons, 1612." i, f. 22b; ii, f. 18; iv, f. 24b; v, f. 9; vi, f. 22b.
21. "Sweet are the thoughts." "Giov. Pizzoni." The words from Greene's *Farewell to Follie*, ed. 1617. i, f. 23b; ii, f. 20b; iii, f. 22b; iv, f. 28; vi, f. 25.
22. "Wake now, my love." "W. L. Phillips, R.A.M., 1832." i, f. 24b; ii, f. 21b; iv, f. 29b; vi, f. 26b.
23. "Quando ritrovo." "Const. Festa, 1541." i, f. 25b; iii, f. 23b; iv, f. 34b; vi, f. 31.
24. "Cosi bella voi s[i]ete." "Pomponio Nenna, 1614." i, f. 26; ii, f. 22b; iii, f. 26; iv, f. 37; vi, f. 34.
25. "Cosa non vada." "Orazio Vecchi." i, iii, f. 27; iv, f. 38; vi, f. 35.
26. "O Lady dear." "L. Marenzio." i, f. 27b; ii, f. 23b; iii, f. 28; iv, f. 38b; vi, f. 35b.
27. "Come ye who music" (Chi la galliarda). "Baldassare Donato, 1558." i, f. 28b; iii, f. 29; iv, f. 40b; vi, f. 37.
28. "Round about all in a ring" (the Elves dance). "I. Bennet, 1614." i, f. 29; ii, f. 24b; iv, f. 41; vi, f. 37b.
29. "My Mistress is as fair." By the

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same. "1614." i, f. 29b; iii, f. 30; iv, f. 41b; vi, f. 38.
30. "Vi voglio dire." "Perissone Cambio, 1551." i, f. 30b; iii, f. 31; iv, f. 42b; vi, f. 39.
31. "Phyllis, thy lovely looks." "W. Beale." iii, f. 6b; iv, f. 9; v, f. 4b; vi, f. 8b.
32. "Tho' my carriage be but careless." This and nos. 33–40 are by Thomas Weelkes, from his *Ayeres*, 1608. iv, f. 29; v, f. 11; vi, f. 25b.
33. "Come, let's begin." iv, f. 30; v, f. 12; vi, f. 27.
34. "Ha, ha, this world doth pass most merrily." iv, f. 31; v, f. 12b; vi, f. 28.
35. "Fa la, now weep, now sing." iv, f. 31b; v, f. 13; vi, f. 28b.
36. "Strike it up, neighbour." iv, f. 32; v, f. 13b; vi, f. 28b.
37. "To-morrow is the wedding day." iv, f. 32b; v, f. 14; vi, f. 29.
38. "Late in my rash accounting." iv, f. 33; v, f. 15; vi, f. 30.
39. "Say, Lady, will you love me." iv, f. 34; v, f. 16; vi, f. 30b.
40. "Alas, tarry but one half hour." iv, f. 39b; v, f. 18b; vi, f. 36b.

Additional 32020.

Paper; ff. 22. A.D. 1836–1845. Oblong quarto. Presented by Arthur Miles, son of the composer.

MADRIGALS for 4 voices, unless the contrary is stated, in score, by Thomas Miles. *Autograph.*

1. "Thou cruel fair, ah! why delay?" "1837." f. 1.
2. "Away, Lo, Sol old Winter driveth." "1837." f. 2.
3. "Lady, I view that form and face." "1837." [Published 1851.] f. 6.
4. When lovely May" (à 8). "1837." f. 7b.
5. "The gayest flow'rs." f. 13b.
6. "Sweet Lady, thou'rt fair" (à 8). "1841." f. 14b.
7. "Ah, why does my Corydon rove" (à 6). "1836." f. 16.
8. "My love is dead" (à 5). [1845.] f. 20.

Additional 36524, ff. 1–6b.

Paper; before 1837 (when the composer sold Willsbridge). Oblong folio.

"O! ye Roses so blooming and fair"; for 6 voices, in score, by R[obert] L[ucas] de Pearsall, "of Willsbridge." *Autograph.*

Additional 35005, f. 61.

Paper; A.D. 1837. Quarto. See also below, under Songs (1783–1785).

"O SING unto my Roundelaie"; for 5 voices, with pianoforte accompaniment, in score, by Samuel Wesley. Transcribed by the composer in 1837 from the original (now Add. 14342, f. 64, above, p. 188), dated 1812.

Additional 31419.

Paper; ff. 26. Before 1844 (see below). Oblong quarto.

"AIRS, or Fa la's, for three Voices . . . . 1627," by John Hilton, scored by Joseph Warren from the original work for the edition issued by the Musical Antiquarian Society in 1844.

The initial words are given in the Index.

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Additional 34607, ff. 197, 204, 210, 216.

Paper; A.D. 1855. Oblong folio. See also under Motets (vol. i, p. 353).

CANZONE, without words, apparently for 2 choirs of 4 voices each, with instrumental accompaniments, by Giovanni Francesco Anerio. Violin, cornet, lute, and theorbo parts only.

Egerton 2451, ff. 53–64.

Paper; 19th cent. Oblong octavo. See also under Motets (vol. i, p. 358).

"SPIRTO di Dio"; for 4 voices, with pianoforte accompaniment, in score, composed by Antonio Lotti [in 1736?], to be sung before the Doge of Venice. Apparently in the hand of Abbate F. Santini.

Egerton 2459, ff. 172–181b.

Paper; 19th cent. Oblong quarto. See also under Masses (vol. i, p. 238).

"ZEFFIRETTO gentile"; for 3 voices, with a figured bass for harpsichord, in score, by Giovanni Maria Clari, in the same hand as the last.

Egerton 2571, ff. 1, 5.

Paper; 19th cent. Oblong folio. See also under Motets (vol. i, p. 362).

MADRIGALS for 5 voices, in score, by Samuel Wesley.

1. "I follow to the footing." f. 1.
2. "Arise, awake." First 10 bars only. f. 5.

Additional 31901.

Paper; ff. 13. 19th cent. Oblong folio.

MADRIGALS, in score, by Antonio Lotti, in a German hand.

1. "In una siepe ombrosa" (à 5). f. 2.
2. "Piange l' amante ucciso" (à 4). f. 10.

Additional 32391, ff. 97–100b.

Paper; 19th cent. Oblong folio. See also under Motets (vol. i, p. 363).

"NO CHE LA SU ne cori almi": a "Burla" for 5 voices, in score, composed by Benedetto Marcello.

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SECTION VIII.—MOTETS.

Egerton 274, f. 41.

Vellum; late 13th cent. Duodecimo. For other contents of the MS., see under sacred Songs (vol. i, p. 423).

"MUNDUS a Munditicia" (*sc.* Munditia), headed "De prelatis": one of the dicta of "Ph[ilippe de Grève] cancellarius Parisiensis," set for 2 voices, in quasi-score. The notes are square and diamond-shaped, on two staves of 5 red lines each, with the C and F signatures.

Royal 11 E. xi, ff. 3b–9.

Vellum; about 1516. Large folio. See also under sacred Motets (vol. i, p. 259).

"Psal[l]ite, felices protecti culmine rose purpuree" (*sc.* the Tudor rose, of which there is a drawing on f. 2): a long composition for 4 voices, in parts, in honour of Henry VIII, by M[agister?] Sampson.

Royal 8 G. vii, ff. 15b–17, 50b–56.

Vellum; about 1519-1533. Folio. See also under sacred Motets (vol. i, p. 259).

MOTETS for 4 voices, in parts. Anonymous.

1. "Fama malum quo non aliud velocius ullum." f. 15b.
2–6. "Dulces exuuie." Five different settings. ff. 50b–56.

Egerton 1198, f. 147b.

Paper; A.D. 1581. Octavo. In the Album amicorum of Johannes Molitor or Muller, of Nuremberg.

"PLANTA fuit quercus"; for 4 voices, in parts, by Georg Körber, of Nuremberg, here said to have died in 1604.

Additional 32377, f. 67b.

Paper; about 1584. Oblong octavo. See also under sacred Motets (vol. i, p. 264).

"MUSICA Dei": upper part. Anonymous. The number of voices for which it was written is not specified.

Royal Appendix 23–25, ff. 36b, 37b.

Paper; 16th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 267).

SUPERIUS, contra-tenor, and tenor parts, of the following anonymous compositions:—

1. "Omnibus in rebus laudatur maxime (*sic*) constans." f. 36b.
2. "Ex animo cuncti cogitemus." f. 37b.

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Royal Appendix 26–30, f. 5.

Paper; 16th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 268).

"DULCES exuviæ"; with second part, "Urbem preclaram"; for 5 voices, in parts, by Derick Gerarde. *Autograph* (?).

Royal Appendix 31–35, *passim*.

Paper; 16th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 269).

"FORTEM vocemus": two settings, in parts, apparently by Derick Gerarde.

1. For 5 voices. Vols. i–iii, f. 4b; iv, v, f. 3b.
2. For 4 voices. Vol. i, f. 59b; ii, f. 58b; iii, f. 57b; iv, f. 55b.

Additional 30361–30366, f. 14b.

Paper; 16th–17th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 273).

"ANTEUENIS virides"; with second part, "Respice fatorum domitrices"; for 6 voices, in parts. Anonymous. Addressed to a Duke of Bavaria.

Additional 29388–29392, f. 25.

Paper; early 17th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 275).

"CÆSARIS auspitiis"; for 6 voices, in parts (of which the cantus is missing). By T. Créquillon (?).

Additional 34001, 34002, ff. 17b, 18b.

Paper; early 17th cent. Oblong octavo. See also under sacred Motets (vol. i, p. 276).

SECOND cantus and tenor parts of the following compositions, probably by Giovanni Gabrieli:—

1. "Edite Cæsareo Boiorum sanguine princeps Bauariæ gentis spes"; with second part, "Obscura sub nocte micans princeps Alberte" (d. 1579). f. 17b.
2. "Vindelicæ tædas musæ quassatæ (*sic*) jugales Fuggaridum princeps." Apparently from the *Sacræ Symphoniæ* of Giovanni Gabrieli, who dedicated the first part of that work to Count Georg Fugger, in 1597 (see Grove's *Dict. of Music*, i, p. 572). f. 18b.

Additional 36484, f. 18.

Paper; after 1604. Small oblong folio. See also under Madrigals (above, p. 144).

BASS PART of an anonymous secular composition for 6 voices, beg. "Anna (*sc.* Queen Anne of Denmark, d. 1619), veni; sequimur"; with second part, "Macte animo, IACOBE decus."

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Additional 18936–18939, *passim*.

Paper; after 1612. Oblong octavo. See also under Masses (vol. i, p. 215).

LATIN compositions to secular words, in parts.

1. "Dulcior melle" (à 3). Anonymous. i, ii, iv, f. 16.
2. "Sub diuersis speci[e]bus" (à 5). "William Cobbold." i, ii, iv, f. 43b; iii, f. 25b.
3. "Mars et Marte" (à 5). "Alphonso [Ferrabosco]." i, ii, iv, f. 54b; iii, f. 36b.

Additional 29401–29405, f. 38b.

Paper; after 1613. Oblong duodecimo. See also under Madrigals (above, p. 149).

"QUIS me statim rupto vetat fato mori"; for 5 voices, in parts, probably by W. Byrd (see Add. 5058, f. 74b, below).

Additional 5036, f. 36b.

Paper; before 1760. Quarto. See also under sacred Motets (vol. i, p. 303).

"MUSICA læta"; for 5 voices, in score. Anonymous. Transcribed from a MS. at Christ Church, Oxford.

Additional 5042, f. 23.

Paper; before 1760. Quarto. See also under sacred Motets (vol. i, p. 305).

"HEC que ter triplici cecinerunt ordine quondam"; for 3 voices, in score, by Orlando di Lasso. From *Moduli*, published at Paris in 1576. In honour of the brothers William, Ferdinand, and Ernest, Counts Palatine of the Rhine.

Additional 5051, ff. 3–11b.

Paper; before 1760. Quarto. See also under sacred Motets (vol. i, p. 306).

"SALVE quæ roseo"; with second part, "Hunc tibi ille pater potens Olympi"; for 5 voices, in score, by Tylman Susato, 1546. Addressed to the town of Antwerp.

Additional 5058, f. 74b.

Paper; before 1760. Quarto.

"QUIS me statim rupto vetat [fato] mori"; for 5 voices, in score. Included in a collection of sacred Motets (vol. i, p. 307), most of which were composed by William Byrd in 1589.

Additional 14190, ff. 14–40b.

Paper; A.D. 1762. Oblong folio. See also under Masses (vol. i, p. 235).

"SACRO lauro coronate"; a so-called Motet for solo voices and 2 choirs of 4 voices each, with accompaniments for flutes, oboes, horns,

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trumpets, and strings, with a figured bass for the organ, in score, by Pasquale Cafaro, 1762. *Autograph.*

Additional 14398, ff. 132–134.

Paper; A.D. 1770. Quarto. See also under sacred Motets (vol. i, p. 310).

"Musæ Jovis": monody on the death of Josquin des Près (d. 1521), by Benedictus [Ducis, 1545—see Add. 11582, below]. For 4 voices, in score.

Additional 11582, ff. 85b, 90b.

Paper; before 1782. Quarto. See also under Masses (vol. i, p. 222).

"In Josquinum a Prato, Musicorum principem, Monodiæ." [From Tylman Susato's *Chansons*, book vii, 1545.] See also Add. 14398, above.

1. "Musæ Jovis" (à 4). "Benedictus [Ducis]." f. 85b.
2. "O mors inevitabilis" (à 7). "Jeron Vinders." f. 89b.
3. "Musæ Jovis" (à 6). "Nicolaus Gombert." f. 90b.

Additional 11583, f. 31.

Paper; before 1782. Oblong quarto. See also under sacred Motets (vol. i, p. 318).

"Formoso vermi," with second part, "Adsit amor": "epithalamium" for 5 voices, in score, by Jachet, *sc.* Jacob van Berghem. From the 1st book of Motets by Cipriano di Rore and others, published by Antonio Gardane at Venice, 1544.

Additional 11584, ff. 4b, 5b.

Paper; before 1782. Oblong quarto. See also under sacred Motets (vol. i, p. 318).

Two four-part Motets, scored by Dr. Burney from the parts published by Tylman Susato, at Antwerp, in 1555.

1. "Alma nemes" (*sc.* Venus). "Orlando di Lasso." f. 4b.
2. "Calami sonum ferentes." "Cipriano di Rore." f. 5b.

Additional 4914, ff. 8–15b.

Paper; 18th cent. Folio. See also under Treatises, in vol. iii.

Settings of works by classical authors, for 4 equal voices, scored from *Brevis Musicæ Isagoge, Joanne Frisio Tigurino authore*....1555. From the printed edition, the dedication of which is dated 1554, it appears that only one of the parts (retained from the original edition of 1550) was by Frisius himself, the other three being added by his

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friend Henricus Textor. The words of nos. 1–19 are from Horace's Odes; a list being given of the other odes to which the music may be sung.

1. "Mecœnas atauis edite regibus." f. 8.
2. "Jam satis terris." f. 8b.
3, 4. "Sic te diua potens Cypri," and "Soluitur acris Hyems." f. 9.
5. "Qvis multa gracilis te puer in rosa." f. 9b.
6. "Sc[r]iberis vario fortis." f. 10.
7, 8. "Laudabunt alii," and "Lydia, dic, per omnes Te deos oro." f. 10b.
9. "Vides ut alta stet niue candidum." f. 11.
10, 11. "Tu ne quæsieris," and "Non ebur." f. 11b.
12. "Miserarum est neque amori dare ludum." f. 12.
13, 14. "Diffugete (*sic*) niues," and "Ibis Liburnis." f. 12b.
15. "Pecti, nihil me, sicut antea, iuvat." f. 13.
16. "Horrida tempestas cœlum contraxit." f. 13b.
17, 18. "Mollis inertia," and "Altera iam teritur." f. 14.
19. "Jam, iam efficaci do manus scientiæ." f. 14b.

The words of nos. 20, 21 (specimens of "Phalecii carminis modulatio") are from Catullus and Martial; those of nos. 22, 23 ("Elegiaci carminis modulatio") are from Ovid; and those of no. 24 ("Heroici carminis harmonia") are from Virgil.

20, 21. "Jam uer egelidos refert tepores," and "Vitam quæ faciunt beatiorem." f. 14b.
22, 23. "Ingenium quondam fuerat preciosius auro," and "Hanc tua Penelope." f. 15.
24. "Arma uirumque cano." f. 15b.

Additional 29393–29395, f. 9b.

Paper; 18th cent. Oblong duodecimo. See also under sacred Choruses (vol. i, p. 162).

"Ceduntur gladiis" (à 3), by Adrian Willaert.

Additional 35005, ff. 127–193b.

Paper; early 19th cent. Quarto. See also below, under Songs (1783–1785).

"Drusii (*sic*) Laudes [Horace, Odes, iv, 4]. Modis musicis illustratæ," beg. "Qualem ministrum": quasi-motet with Latin words, written for 6 voices, without accompaniment, by Samuel Wesley. Two scores, of which the first is *imperfect* at the end, and 5 vocal parts.

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SECTION IX.—NATIONAL MUSIC.

MELODIES OF VARIOUS EUROPEAN NATIONS, WITHOUT WORDS OR ACCOMPANIMENTS.*

DANISH.

Additional 32237, f. 69.

Paper; 18th–19th cent. Oblong folio.

"DÄNISCHE Original-Melodie." See under Pianoforte Solos, in vol. iii.

ENGLISH.

Additional 30272, *passim*.

Paper; about 1799–1802. Oblong octavo.

ENGLISH AIRS without accompaniment, by J. B. Crotch, *etc.* See under Violin Solos, in vol. iii.

Printed Book, A. 909, pp. 129–154 *passim*.

Paper; 18th cent. Oblong octavo.

ENGLISH tunes, forming part of a miscellaneous collection in MS., bound up with a printed volume (see vol. i, p. 440, under sacred Songs).

1. "The Marquis of Granbys delight." p. 129.
2, 3. "When absent from the Nymph I love," and "The Mill Mill O." p. 130.
4. "My Friend and Pitcher." p. 131.
5. "Her Absence will not alter me." p. 134.
6. "Come ashore, Jolly Tar." p. 135.
7. "Maid of the Mill." p. 136.
8–10. "God save the King" (see also p. 154), "The Lass of Richmond Hill," and "Lovely Nancy." p. 138.
11. "O! The Roast Beef of Old England." p. 139.
12. "Duke of York's Troope." p. 140.
13–15. "Nancy Dawsone," "Rose Tree," and "Tattoo." p. 141.
16, 17. "God save the Queen" (quite different from the National anthem), and "Oak Stick." p. 142.
18. "The Beds of Roses." p. 143.
19, 20. "Jacky Tar," and "Princess Royall." p. 144.
21. "A Soldier I am." p. 149.
22. "Come, Rouse, brother Sportsman." p. 150.
23. "Money in both pockets." p. 151.

* Melodies with words or accompaniments, or with both, are described under Songs, Pianoforte Solos, *etc.*, cross-references to them being given here.

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Additional 29371, ff. 24–104 *passim*.

Paper; 18th cent. Small quarto. The MS. belonged to Thomas Hammersley. It also contains other National music (Irish, Scotch, and Welsh), Dance music, and Pianoforte Solos, described elsewhere.

A COLLECTION of tunes well known in the British Isles, chiefly of the second half of the 17th century and the first half of the 18th century. The following are English :—

1–4. "Slip it in Easy"; "Hay to y^e^ Cooper"; "Boreing the Gimblet"; and "Barley Cake." f. 24.
5, 6. "Barley Sugar"; and "New Camargo." f. 24b.
7, 8. "Tale Toddle"; and "Boscomb Bucks." f. 25.
9. "Camargo." f. 25b.
10. "Buttered Pease." f. 26.
11–14. "Tit for Tat" (see also f. 102b); "Princess Amelia's Birthday"; "Kiss Quick"; and "Christmas is a coming" (originally described as "Punchanello's Hornpipe"). f. 26b.
15–17. "I will have a wife" (incorrect); "Ward's Pill"; and "The Happy Pair." f. 27.
18, 19. "Drown Drowth"; and "Pump Room." f. 27b.
20, 21. "St. James's Bason"; and "A Health to y^e^ Tackers." f. 28.
22. "La Fete Champetre." f. 28b.
23, 24. "Jack Latine"; and "Kate." f. 29.
25. "Whip her and Gird her." f. 29b.
26, 27. "New Pierot"; and "New way of wooing." f. 30.
28. "What a beau my Granny was." f. 30b (see also f. 106b).
29–31. "King's Arms"; "A trip to y^e^ Lawndry"; and "Ragg." f. 31.
32–35. "Bow wow"; "S^r^ Miles for ever"; "The make shift"; and "Nancy Dawson." f. 31b (see also f. 102b).
36, 37. "Bread and Chees"; and "Buff to Blankett," or "All alive and merry." f. 32.
38–40. "Fairly Shut of her"; "The Craftsman"; and "New Year's Gift." f. 32b.
41, 42. "Intreuge" (*sic*); and "Fulbeck Maggott." f. 33.
43. "Tale Toddle" (*cf.* f. 25). f. 34.
44–46. "[One long] Whitson Hollidays" (*sic*) [? by H. Purcell]; "Mother, quoth Hodg"; and "Tibalt's Row." f. 34b.
47–49. "Bath Medley"; "Three Coney walk," or "Number three"; and "O mother, a Cock." f. 35.
50–53. "Coffee and Tee"; "Merry Wakefield"; "The Dru[m]mer"; and "Butter'd Buns." f. 35b.
54, 55. "Early Glass"; and "Tambourine." f. 36.
56, 57. "Only think on it"; and "Aston Hall." f. 36b.
58–60. "Lucy's Delight on y^e^ Villa"; "Fair Quaker of Deal" (Shadwell's play with this title appeared in 1710); and "Old wife behind y^e^ fire." f. 37.
61–63. "Richard Snary"; "Three Sheep Skins"; and "Puddings and Pies." f. 37b.
64–67. "Run[n]ing Footman"; "O Mother, a Hoope" [? by — Brailford]; "Thomas, I cannot"; and "Doll's my Favorite." No. 66, together with nos. 122, 123, 165, below, was introduced in "The Beggar's Opera," 1727. f. 38.
68–70. "You must not kiss on Sunday"; "Black Dish Bottom"; and "Hay makers." f. 38b.
71, 72. "Dutches[s] of Bedford's Delight"; and "My Love is passing by me." f. 39.
73–75. "Jack on y^e^ Green"; "One in six"; and "Fox Hunter's Jigg." f. 39b.

A leaf has been torn out here. See the index at the beginning of the MS.

76–79. "One in Ten"; "Old Oxford"; "Gentleman's Farewell"; and "Country Bumpkin." f. 40.
80, 81. "Joe Bent"; and "Country Girll." f. 40b.
82. "Pearo" (*sc.* Pierrot). f. 41.

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83. "We will be merry in our old Clothes." f. 41b.
84, 85. "Mr. Mayor's Rigadoon"; and "Blousa Bella" [the air by G. B. Buononcini]. f. 42.
86–89. "This world's but a Trouble"; "Three merry Devils"; "Hobby Horse"; and "Come, Sweet Lass" [by Jer. Clarke]. f. 42b.
90, 91. "Confederacy"; and "Baulk." f. 43.
92, 93. "Salt Fish and Dumplins"; and "Black Mary's Hornpipe." f. 43b.
94–98. "Joan's Placket"; "Prince Rupert's March"; "Buff Coat"; "Watton Townsend"; and "A Health to Betty." f. 44.
99–103. "The Frier and the nun"; "Bobbing Joe"; "Hemp Dresser"; "Saylor's Delight"; and "Hey to the Camp." f. 44b.
104–107. "No Body's Jigg"; "[?Nicholas] Staggin's Jigg"; "Parson upon Dorothy"; and "Under the Greenwood Tree." f. 45.
108–110. "Christ Church Bells"; "Love for ever"; and "Jack's Health." f. 45b.
111–113. "Excuse me"; "Miller's Jigg"; and "New Markett," or "Johnny, cock thy Beaver." f. 46.
114–116. "Black and Grey"; "Country Farmer's Daughter"; and "Knot." f. 46b.
117–119. "Jenny, Come tye my Cravat"; "Four pence halfpenny Farthing," or "Periwigg maker of Derby"; and "Ladies of London." f. 47.
120–123. "Cold and Raw"; "Dutch Skipper"; "Lilli Burlero" [by H. Purcell]; and "Emperor of the Moon." f. 47b.
124–126. "Old Rigadoon"; "Fry[i]n[g]-pan Pudding," or "I of[t]en for Jenny Strove"; and "Daniel Cooper." f. 48.
127, 128. "Whim"; and "Red House." f. 48b.
129–131. "Mad Robin"; "Lane's Minuett"; and "Pope Joan." f. 49.
132, 133. "St. Martin's Lane"; and "A Soldier and a Saylor" [from "Love for love," by J. Eccles, 1695]. f. 49b.
134–136. "Bury Fair"; "Richmond Ball"; and "Mad Moll." f. 50.
137–140. "Cheshire Rounds"; "Beaux Delight," or "Rogger and James"; "Portsmouth"; and "Quaker's Dance." f. 50b.
141, 142. "[William, 4th?] Lord Byron's Maggot" (? about 1700); and "Moll Peatley." f. 51.
143–145. "Enfield Common"; "Indian Queen"; and "Carpenter's Maggott." f. 51b.
146, 147. "A Trip to the Jubilee"; and "America." f. 52.
148–151. "Begger's (*sic*) in the Barn"; "Hunt the Squirrill"; "Well Done, Jack"; and "New Roger [de Coverley]," or "Don Boin," or "Kate in y^e^ west." f. 52b.
152, 153. "Old Roger"; and "Prince Eugene's March." f. 53.
154–156. "Devil in the Bush," or "Walton Abby"; "Rumor"; and "Grigg's Maggott." f. 53b.
157–159. "Monk's March"; "Queen Besse's Dame of Honour"; and "A Trip to Mary le Bone." f. 54.
160–163. "In the Fields in Frost and Snow"; "Miss Hoyden"; "Would you have a young Virgin"; and "Sword Dance." f. 54b.
164–166. "Soldier's live merry life's" (*sic*); "Recruiting Officer," or "Balk" (different from no. 91); and "Sheep Shearers." f. 55.
167–169. "Britannia"; "A Health to all honest men"; and "Tenth of June," or "King of Sweedland." f. 55b.
170–173. "I'll Raing[e] around"; "Cook's Humour"; "Happy Clown," or "Dicky in y^e^ wood"; and "A Beg[g]ing we will go." f. 56.
174–176. "Epsom Wells"; "Free Mason's"; and "Hedge Lane." f. 56b.
177, 178. "Shuffle and Cut"; and "New York." f. 57.
179, 180. "Gun Fleet"; and "Drops of Brandy." f. 57b.
181–183. "Key of y^e^ Seller"; "Bung y^e^ Eye"; and "Piper's Maggott." f. 58.
184–186. "Latter part of 'y^e^ Clown'"; "John, y^e^ Mad man"; and "Prince of Wails' Birth Day." f. 58b.

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187–189. "Nither hear nor their" (see also f. 68b); "Choakelate Pote"; and "Cheston Wells." f. 59.

190–192. "Star at Lewis," or "y^e^ Scheme"; "Drunken Peasant"; and "[? Richard] Chark's Hornpipe." f. 59b.

193–195. "Take my bitt"; "Ragged Sailor" (see also f. 61b); and "Wanton God." f. 60.

196–198. "The Tiger"; "Ridotta"; and "Drop." f. 60b.

199. "Black as a Cole." f. 61.

200–202. "A Trip to Bath"; "How can I keep my maiden Head," or "y^e^ Rarity"; and "Astrope Wells." f. 61b.

203, 204. "Mansell," or "My Loveing Cuzen"; and "Butcher's Hornpipe." f. 62.

205–207. "Four Drunken Maids"; "Red Ribband"; and "Born Drunk." f. 62b.

208. "Hawkey," or "Hoggy ovre y^e^ water." f. 63.

209. "Porte a Bello." f. 63b.

210, 211. "Matthew Briggs"; and "Pauntus Pilate's Rant." f. 64.

212, 213. "Frisk it"; and "Barley Straw." f. 64b.

214–216. "Green man"; "Bob in y^e^ Bed"; and "Tatnam Fair." f. 65.

217, 218. "Hare in y^e^ Corn"; and "The Unfortunate Joake." f. 65b.

219. "Tambourine Matlote." f. 66.

220, 221. "I've forgott the name on't"; and "Pig in y^e^ parlour." f. 66b.

222–225. "Princess of Hesse"; "The Merry Thought"; "Worm Doctor"; and "What Ship." f. 67.

226, 227. "Patty's Delight"; and "Foston Meadows." f. 67b.

228–230. "Winchester wedding," or "Lankersire witches"; "the Careless Lovers"; and "Robing in a Bedd." f. 68.

231–233. "The Drum[m]er," in D flat (the second part differs from no. 52); "Lemington"; and "S^t^ Giles' Pound." f. 68b.

234. "Fox Huntter's Hornpipe." f. 69.

235–237. "Skip it about Nimbley"; "Stapleford Hall"; and "Cotillion, by Robingson" (*sic*). f. 70b.

238–240. "Lord Del[a]mere's Rant," or "y^e^ Cooler"; "Lancashire Hornpipe," or "Yorkshire Hornpipe," or "Lancashire Witches"; and "John Barton." f. 71.

241. "Captain's Lady." f. 71b.

242, 243. "Stanton's Mer[r]iment," or "Mr. Snart's Resurrection"; and "She wou'd not, and she wou'd." f. 72.

244, 245. "Eltham Asembly"; and "The 4th of September." f. 72b.

246–249. "The Hertingfordbury Tambourine," or "Mesell"; "Daffidown dilly"; "Staggs knattered," or "Snake band"; and "Rakes of Mellow." f. 73.

250–252. "Bumpers, Squire Jone[s]" [from "The Provoked wife," 1744]; "Always Drunk and never Sober"; and "Dick's Fancy." f. 73b.

253, 254. "Brisk and Smart"; and "Trip to Scarborough." f. 74.

255–258. "Quite Prodigious"; "I wou'd, but I dare not," or "The Rakes of Foston"; "Fausan's Maggot"; and "Just a Going." f. 74b.

259. "Miss Drake's Delight." f. 75.

260–264. "The Ring," or "Ring"; "Kick the Rogues out"; "My Daddy he kiss'd my Mother"; "Modest Dolly," or "Mars[h]all Wade"; and "Isle of May" (*sc.* Man), or "Duke of Cumberland." f. 75b.

265–267. "Merry Parson"; "Hull Assembly," or "Nottingham Assembly"; "Wimble's Rant," or "Kingston's Rant." f. 76.

268–270. "Mr. Handele['s] Hornpipe"; "Taber and pipe," or "Lord Burleigh," or "[William] Felton's Gavotte"; and "Jenny's Taste." f. 76b.

271, 272. "Hey for Lincolnshire"; and "Kentish Cricketters." f. 77.

273–275. "Egginton Rakes"; "What's that to you"; and "Pray, S^r^, be Civile." f. 77b.

276. "Ben Wait's that[c]h'd House." f. 78.

277–280. "Female Rant"; "Cap^t^ Davis"; "Stir the guile"; and "What do you think of He." f. 78b.

281–284. "Deborah," "The Fly," "The Jolly Buck"; and "The Stadtholder." f. 79.

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285. "Kiss her behind the Garden Gate." f. 79b.
286. "Petticoat Loose," or "How do you like it." Two copies. f. 80.
287–289. "Topsey Torvey" (see also f. 83b); "Rakes of Rocehester"; and "Jollity." f. 81.
290, 291. "The Eagle"; and "Prety Bell." f. 81b.
292. "E. O." f. 82.
293, 294. "Blooming Hedges"; and "Saw ye my Sister Sarah," or "Gayly yet." f. 82b.
295. "Frolick." f. 83.
296, 297. "Merry Councellours"; and "Trip up stairs." f. 83b.
298, 299. "Tar water"; and "New way of y[e] world." f. 84.
300. "British Heroe." f. 84b.
301, 302. "Aurett's Dutch Skipper"; and "Bottle and Friend." f. 85.
303–305. "By slip," or "Merry begotten"; "Squire Whimsical"; and "Contrary wind," or "Quit[e] Contrary," or "Le vent Contraire." f. 85b.
306. "Tom Jones." f. 86 (see also f. 89).
307. "Old Age and Young." f. 86b.
308–310. "North Aston Frolick"; "Corporal"; and "Beverly Assembly." f. 87.
311, 312. "Prancing Dick"; and "Tent and Brandy." f. 87b.
313. "Folly." f. 88.
314. "Miss Gun[n]ing." f. 88b (see also f. 89.
315. "Pattie's whim." f. 89.
316. "Lads and Lassies." f. 89b.
317–319. "Merry Traveler"; "'Peasant's Dance,' or 'Johnny Commenda,' in 'Queen Mabb'" (two copies, see also f. 92); and "Daniel Cooper" (different from no. 126). f. 90.
320. "Chaplet." f. 90b.
321–323. "As ye like it"; "New Tambourine"; and "Sailor's Rant." f. 91.
324, 325. "Family Tune"; and one without name. f. 91b.
326–328. "D[o]uble Entender"; and "Twickenham Meads," or "Give me Love and Liberty"; and "The Grove" (see also f. 101b). f. 92.
329, 330. "Matilok Whim"; and "Cream Pott." f. 92b.
331, 332. "I would, But I cannot"; and "Hertford Assembly." f. 93.
333, 334. "Gidian's Triumph"; and "Trip to Bath" (different from no. 200), or "Britches Loose." f. 93b.
335, 336. "Wood Larke"; and "Christmas Gambble." f. 94.
337–339. "Ash wednesday"; "Jack's Alive"; and "The Sette[e]." f. 94b.
340. "Much ado about Nothing." f. 95.
341–343. "The Card"; "Poor Dick"; and "We can't help it now." f. 95b.
344, 345. "Figaranthe"; and "Old Roger [de Coverley], the new way." f. 96.
346, 347. "Cottillion" [introduced in "The Beggar's Opera," 1727]; and "Lee (*sic*) Bon Gout." f. 96b.
348–351. "Have at the French"; "Black Leggs"; "Hey Makers Dance"; and "Brick Maker." f. 97.
352. "I wonder at it." f. 97b.
353. "No catchee, no Havee." f. 98.
354, 355. "Antigua Billy"; and "Hull Assembly" (different from no. 266). f. 98b.
356, 357. "Bull Waggy Bow"; and "Windsor Forest." f. 99.
358, 359. "Humours of Wapping"; and "Catches and Glees." f. 99b.
360. "Sucky bids me." f. 100.
361–364. "Lewis Bourge"; "Jack on y[e] Green" (different from no. 73); "Red Lyon Hornpipe"; and "So merily dance the Quaker." f. 100b.
365–368. "Trip to Virginia"; "Trip to Haragate"; "Hawk's Humour"; and "S[t] Bride's Bells." f. 101.
369–371. "Yorkshire Buffs"; "Duke of York's Delight"; and "The Citty." f. 101b.
372. "Ballance, A Straw." f. 102.
373. "Quibeck's taken" [1759]. f. 102b.
374–376. "The young Lady's Fancy"; a tune without name; and "Tipstaff." f. 103.
377–379. "Short Apron"; Adagio, by "Geo. Wetherill"; and "Corn market." f. 103b.
380. "Voulez vous Dancer, Mademoiselle." f. 104.

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Additional 32237, f. 71.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas.

TWO MELODIES in the hand of Johann Nepomuk Hummel, who has described them as "Englisch."

1. In A minor ($\frac{6}{8}$ time). | 2. In G minor ($\frac{3}{4}$ time). A hornpipe (?).

FINNISH.

Additional 14390, f. 35b.

Paper; after 1802. Folio.

FINNISH "Runa," with a modern bass. See below, under Songs (1795, *etc.*).

FRENCH.

Printed Book, A. 909, pp. 143, 149, 152.

Paper; 18th cent. Oblong octavo. See also under sacred Songs (vol. i, p. 440).

MELODIES of "Mall Brook," *sc.* "Marlbrouck" (ff. 143, 152), and of "Pauvre Madelon" (f. 149). Anonymous.

Additional 27932, f. 28b.

Paper; late 18th cent. Octavo. See also below, under Operas.

MELODY of "Belleisle March."

For other French National Music, see below, under Songs, Egerton 1519–1521 (after 1726), Egerton 814–817 (after 1744), King's 330–337 (after 1749), Add. 31678 (A.D. 1760, *etc.*), and Egerton 2154 (18th cent.).

GERMAN.

Egerton 2513, f. 40b.

Paper; about 1711. Oblong duodecimo. See also below, under Songs.

"MARCH Eugenii": melody only, from a German musical album. Anonymous.

GREEK.

Additional 22911, f. 458b.

Paper; early 18th cent. Oblong duodecimo. See also below, under Songs.

MELODY of what appears to be a Greek tune, probably in the hand of the Rev. Dr. John Covel.

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Additional 32411, f. 33.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

"GRIECHISCHES Lied, welches in der Moldau gesungen wird"; in the hand of Johann Christian Lobe. The melody only.

IRISH.

Printed Book, A. 909, pp. 148, 152.

Paper; 18th cent. Oblong octavo. See also under sacred Songs (vol. i, p. 440).

MELODIES of the anonymous Irish songs "Anna" and "Irish Lilt."

Additional 29371, ff. 27–100.

Paper; 18th cent. Small quarto.

IRISH tunes forming part of the miscellaneous collection as above, p. 199.

1. "Cork." f. 27.
2. "Larry Grogan." f. 28b.
3. "Irish Hoboy." ff. 33b, 34 (see also f. 95).
4. "Cath Wallagoon." f. 66.
5. "Castle Barr." f. 75.
6. "Sheela na gig." f. 76b (see also f. 100).
7. A tune without name. f. 88.
8. "Castle Downe." f. 91b.
9. "Irish Vaux Hall." f. 94.
10. "Irish Hero," or "Blak[e]ney for ever." f. 96b.

Additional 32237, f. 71.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas.

MELODY in B flat ($\frac{2}{4}$ time) in the hand of J. N. Hummel, who describes it as "Irisch."

For other Irish National Music see above, under Duets (p. 87), Add. 35277, 35278 (late 18th cent.); below, under Songs, Add. 35277, 35278 (late 18th cent.), 35273 (about 1803), 35274 (A.D. 1804), and 32189 (1829, *etc.*); and in vol. iii, under Pianoforte Solos, Add. 25073 (about 1790), and Violin Solos, Add. 30272 (about 1799–1802).

ITALIAN.

Sloane 1021, f. 30b.

Paper; about 1640. Small quarto.

VENETIAN air. See under Lute Solos, in vol. iii.

Additional 34608, f. 25b (reversed).

Paper; about 1785–1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

"NEAPOLITAN air play'd in the streets [at] Wilton." In the hand of J. Stafford Smith.

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Additional 34202, ff. 1–17, 22–48.

Paper; 18th–19th cent. Oblong octavo.

NEAPOLITAN and Sicilian Songs. See below, under Songs.

Additional 31755–31757, 31759.

Paper; early 19th cent. Oblong folio.

VENETIAN and other Italian songs, with guitar accompaniment. See below, under Songs.

MOLDAVIAN.

Additional 32411, ff. 32b–33.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

"MOLDAUISCHE Hochzeit-Musik, ohne Worte": a series of five melodies, including a Greek one sung in Moldavia, collected, if not partly composed, by Johann Christian Lobe.

NORWEGIAN.

Additional 32237, ff. 73, 73b.

Paper; 18th–19th cent. Oblong duodecimo. See also below, under Operas.

THREE Norwegian melodies in $\frac{3}{4}$ time, in the keys of D minor, G, and G minor. Transcribed by J. N. Hummel.

POLISH.

Sloane 1021, ff. 72–74b.

Paper; about 1640. Small quarto.

POLISH dances, *etc.* See under Lute Solos, in vol. iii.

Additional 32237, ff. 74–75b, 77.

Paper; 18th–19th cent. Oblong octavo, *etc.* See also below, under Operas, and under Pianoforte Solos, in vol. iii.

POLISH melodies in the hand of J. N. Hummel.

1. "Hochzeits Lied in Pohlen—alla Mazur[ka]." f. 74.
2–5. "Crakowiaka von mir selbst"; "Mazur"; and "Kosziusko und Dombrovskische Themas." Against the last the composer has written "Nicht zu gebrauchen, wegen den politischen Verhältnissen Pohlens." f. 75.
6, 7. "Mazur"; and "Crakoviaka." f. 75b.
8. Viola part of a march in A. f. 77.

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RUSSIAN.

Sloane 1021, ff. 77, 77b.

Paper; about 1640. Small quarto.

RUSSIAN (Lithuanian) airs. See under Lute Solos, in vol. iii.

Additional 14390, *passim*.

Paper; about 1795, *etc.* Folio.

RUSSIAN melodies, with modern accompaniments. See below, under Songs.

Additional 32237, ff. 77b–78b.

Paper; 18th–19th cent. Oblong octavo. See also below, under Operas.

THREE RUSSIAN melodies, for the first of which (f. 77b) see above, under Choruses (p. 49), and for the second (f. 78) see under Pianoforte Music in vol. iii. The last (f. 78b) is described as "Ивушка" (?).

Additional 32189, ff. 105–107.

Paper; early 19th cent. Oblong folio.

"RUSSISCHER original Lieder"; with basses by J. N. Hummel. See below, under Songs.

Additional 32411, f. 33b.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

THE SECOND of two "Russische Soldaten-lieder"; without the words. Anonymous. The other is described under secular Choruses (above, p. 51). In the hand of Johann Christian Lobe.

SCOTCH.

Printed Book, A. 909, pp. 126–154 *passim*.

Paper; 18th cent. Oblong octavo.

SCOTCH tunes forming part of a MS. collection bound up with a printed volume (see vol. i, p. 440, under sacred Songs, and above, p. 198).

1. "Johnny's Grey Breeks." p. 126.
2, 3. "My own Kind Dearie"; and "Jocky to the Fair." p. 127.
4, 5. "I have a bonny Wife of my Own"; and "March way of 'Jenny's Babie.'" p. 128.
6, 7. "Sae merry as we have been"; and "Keep the Country, bonny Lassie." p. 129.
8, 9. "Miss Wright's Reel"; and "The Lass of Patie's Mill." p. 131.
10. "Anderson's Fareweell." p. 132.
11, 12. "The Aberdeen Volunteers' March"; and "Miss Clark's Reel." p. 133.
13, 14. "Miss Jessie Smith's Reel"; and "Violet Anderson's Reel." p. 134.
15. "Miss M. Playfair's Reel." p. 135.

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16, 17. "The Highland Laddie"; and "Lochaber no more." p. 136.
18, 19. "Bonny Jean Gordon of Aberdeen"; and "Saw ye nae my kind Peggy." p. 137.
20, 21. "Miss Gordon's Reel"; and "Roslin Castle." p. 139.
22. "The Flowers of Edinburgh." p. 143.
23–25. "Scot's Blue Bonnet"; "Lady Harriet hope's Reel"; and "Because He was a Bonny Lad." p. 145.
26–28. "O'er the Hills and far away"; "The King's Gig"; and "Jenny Nettles." p. 146.
29–31. "O, its Braw to be Married a Maiden"; "Tulloch Goram"; and "Dainty Davie." p. 147.
32, 33. "John Anderson, my Jo"; and "Calidonian Hunt's Delight." p. 148.
34. "The Marquis of Huntly's March." p. 151.
35. "White Jock." p. 152.
36, 37. "Banks of the Dee"; and "Logan Water." p. 153.
38. "White Cocade." p. 154.

Additional 29371, ff. 24b–100 *passim.*

Paper; 18th cent. Small quarto.

SCOTCH tunes forming part of the miscellaneous collection as above, p. 199.

1. "Scotch Contention." f. 24b.
2. "New Scotch Contention." f. 25b.
3–5. "Steward's Rant"; "Willy Wilky"; and "Andrew Kerr." f. 26.
6, 7. "Bessy Bell"; and "Dusty Miller." f. 27b.
8, 9. "Sandy, Laddy"; and "Highland Laddy." f. 28.
10, 11. "My ain kind Deary"; and "Jenny Bang (*sc.* dang) y^e^ weaver." f. 28b.
12. "Border Reel." f. 29.
13. "Bonny Lass of our Town." f. 29b.
14–16. "Lady Terfichent's (*sc.* Torphichen's) Rant"; "I was a Bonny Lad"; and "Lads of Dunce." f. 30b.
17. "Soldier Lad[d]ie." f. 31.
18. "Welcome here again." f. 32.
19. "The merry maids of Wagginton," or "Kirk Gate Rakes." f. 33.
20, 21. "Athol Braes"; and "Saw ye not my Moggy." f. 33b.
22, 23. "Strickland," or "A trip to Filo"; and "Scotch Pedlar." f. 34.
24, 25. "Bonny Laddy"; and "Macdonald's Rant." f. 36b.
26. "Old Highland Dance." f. 37.
27. "Brae mare." f. 37b.
28. "Mac Pherson's Farwell." f. 38b.
29. "Scotch wedding." f. 39.
30. "Cady Laddy." f. 39b.
31, 32. "Up went Aily"; and "New Highland Dance" (*cf.* f. 83). f. 41.
33, 34. "Colliers Daughter"; and "Ranting Roring Willy." f. 41b.
35, 36. "True Joak" and "Black Joak." f. 43.
37, 38. "White Joak" and "Joan Sanderson." f. 43b.
39. "Green Sleeves." f. 46.
40. "Bonney Dundee." f. 47.
41. "De'll take the wars." f. 50.
42. "Lumps of Pudding." f. 51.
43. "Dainty Davy." f. 52.
44. "O'er the Hills and Far away." f. 53.
45. "Gallaway Tom." f. 57.
46, 47. "Lady Jane Hume's Reel"; and "Lasses of Berwick." f. 57b.
48. "Gang to y^e^ Coy." f. 58b.
49. "A Trip to Merry Land." f. 59.
50, 51. "Ranting Highland man"; and "John Black's Daughter." f. 61.
52. "O, over y^e^ water to Charley." f. 62.
53. "[Weel may the] Keel Row." f. 62b.
54–56. "The Scots Fuziliers"; "Deel Stick y^e^ minester"; and "Jack of Perth." f. 63.
57, 58. "Jack Hume's Reel"; and "Rattling Roaring Willie" (*cf.* no. 34). f. 63b.
59,-60. "[Over] the Hills and away to New Bigging"; and "The Carle." f. 64.

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61, 62. "Corn Riggs are Bonny"; and "Berwick Jocky." f. 65b.
63. "Banks of Forth." f. 66.
64. "The Lads of Leath." f. 67b.
65. "Lord Simples (*sc.* Sempil's) Lementation after y^e^ Highlanders." f. 68.
66. "Jockey has Gotten a wife." f. 69.
67. "Robing a Roye." f. 69b.
68. "Barwick Lasses." f. 72.
69, 70. "The Campbells are coming"; and "Lasses a (*sc.* of) Dunce." f. 75.
71. "The high way to Eglington" (see also f. 89b). f. 78.
72, 73. "Mis[s] Macdonald's Delight"; and "Merry Scot." f. 79b.
74–76. "Aylisey Marley"; "Green Growes the Rushes"; and "The Berks of Abergild." f. 80b.
77. "Scotch Bonnett." f. 81.
78. "Flower of Edinburgh." f. 81b.
79. "New Highland Laddy." f. 82.
80, 81. "Up and war them aw, Willy"; and "Over y^e^ water." f. 83.
82. "Hot Cocklis." f. 83b.
83, 84. "Scot[c]h Jigg," or "y^e^ D'ls Dead"; and "Mock Highland man." f. 84.
85. "Down y^e^ Bank." f. 84b.
86, 87. "Slepy Moggy"; and "Scotch Lady." f. 85.
88, 89. "Cameronian Rant"; and "Miss Macdonal's Reel," or "Miss Floro (*sic*) McDonald's Reel." f. 86.
90, 91. "Lady Makentosh's Reel"; and "Bonny Kate of Aberdeen." f. 86b.
92, 93. "She's o'er young to marry yet"; and "Allister." f. 87b.
94. "Miss Frazier's Reel." f. 88.
95, 96. "Lads of Aire"; and "Ranting Highland man" (very like no. 50). f. 88b.
97. "Lowland Lad." f. 89b.
98. "Tulluck Goram" (two copies). f. 90b.
99. "Eight men of Moidart." f. 95b.
100. "Miss Cresty's." f. 96b.
101. "Northland Jockey." f. 98.
102, 103. "Genny nettles"; and "Moll Ross." f. 99b.
104. "The Birks of Aberfoldie." f. 100.

Additional 30955, f. 163b.

Paper; 18th–19th cent. Quarto.

"HERE awa, there awa"; from a collection of songs by Charles Dibdin.

For other Scotch National Music see above, under Duets (pp. 86, 87), Add. 35276–35278 (late 18th cent.), 35272, 35273 (about 1803); below, under Songs, Add. 25073–25075 (about 1790), 35276–35278 (late 18th cent.), 28971 (A.D. 1800–1803), 35272, 35273 (about 1803), 35274 (A.D. 1804), 35271 (about 1825), 35270 (about 1826–1831), and 32188 (A.D. 1829, *etc.*); and, in vol. iii, under Flute Solos, Add. 34204 (about 1700), Pianoforte Solos, Add. 25703–25705 (about 1790), and Violin Solos, Add. 30272 (1799–1802).

SPANISH.

Sloane 1021, f. 22b.

Paper; about 1640. Small quarto.

SPANISH air. See under Lute Solos, in vol. iii.

Additional 31640.

Paper; ff. 128. A.D. 1732. Oblong octavo.

SPANISH "Passacalles," *etc.*, for the guitar, by Santiago de Murzia. See under Guitar Solos, in vol. iii.

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SWEDISH.

Additional 32237, f. 73b.

Paper; 18th–19th cent. Oblong duodecimo. See also below, under Operas.

MELODY of the Swedish song "Neckens Palska"; in the hand of J. N. Hummel.

TURKISH.

Additional 32237, f. 79.

Paper; 18th–19th cent. Oblong folio. See also below, under Operas.

MELODIES of two "Aufsätze zu Schnell-Märsche für turkische Musik"; in the hand of J. N. Hummel.

WELSH.

Additional 14939.

Paper; ff. 35. A.D. 1742–1779. Folio.

MS. ADDITIONS by Richard Morris to *Antient British Music*, Part i, 1742, compiled by John Parry and Evan Williams. See under various headings in vol. iii.

Additional 34608, f. 24b.

Paper; about 1785–1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

SHORT EXTRACTS from "E. Jones's Welch airs. 1783. Anct." In the hand of J. Stafford Smith.

Additional 29371, f. 48.

Paper; 18th cent. Small quarto.

WELSH tune, "[Of] Noble Race was Shinkin"; included in the miscellaneous collection, as above, p. 198.

For other Welsh National Music see above, under Duets (p. 87), and below, under Songs, Add. 35274, 35275 (A.D. 1804), 35278 (A.D. 1809); and in vol. iii, under Harp Solos, Add. 14905 (*temp.* Charles I), Pianoforte Solos, Add. 34290 (about 1834), and Violin Solos, Add. 30272 (about 1799–1802).

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SECTION X.—ODES.

COMPOSITIONS MOSTLY WRITTEN FOR SOLO VOICES, CHORUS, AND ORCHESTRA, TO ENGLISH WORDS, IN CELEBRATION OF EVENTS IN THE HISTORY OF THE ROYAL FAMILY, AND INCLUDING BIRTHDAY ODES, NEW YEAR'S SONGS, WELCOME SONGS, ETC.*

Additional 33234, ff. 21, 35, 172b.

Paper; A.D. 1680–1682. Folio. See also below, under Songs.

TWO ODES and a fragment of a third.

1. "Awake, awake, my Lyre, and tell thy silent Master's humble tale"; for solos and chorus, with instrumental symphonies and ritournelles. In full score. "John Blow." f. 21.
2. "All things their certain periods haue"; "A New Year's song," for solo voices, duet and chorus, with a bass. In score. "M. Lock." f. 35.
3. "Let Cæsar and Urania liue": duet, with a bass, from "Sound the Trumpet, beat the Drum." In a rather later hand than the last. "H. Purcell." f. 172b.

Additional 19759, f. 11b.

Paper; about 1681. Small folio. See also below, under Songs.

"AWAKE, awake, my lyre, and tell": a song, without accompaniment, from an Ode by Dr. John Blow.

Additional 22100, ff. 3–73 *passim*.

Paper; about 1682. Folio. See also under Anthems (vol. i, p. 28).

SONGS with chorus, *etc.*, for various occasions, with accompaniments for strings (unless the contrary is stated), in score. Except no. 1, they are by Dr. John Blow.

1. "A Song to welcome home his Majesty from Windsor, 1680," beg. "Welcome vicegerent of the Mighty King." "Purcell." f. 3.
2. "A song on New Year's Day, 1681," beg. "Great Sir, y^e^ joy of all our hearts." f. 18b.
3. A Marriage Ode, beg. "Fair nymphs, y^t^ to y^e^ wanton winds display"; for a solo voice and 3-part chorus, without strings. f. 26.
4. "Awake, my lyre"; written apparently on the death of a musician. f. 32b.
5. "A song for y^e^ Queen's Birth Day," beg. "Illustrious day"; for a solo voice, with a bass. f. 54b.
6. "A song for y^e^ 29th of May," beg. "The Birth of Jove." f. 59.

* For foreign Odes, see above, under Cantatas.

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Additional 33240, ff. 1–5.

Paper; A.D. 1683 (see f. 1). Small folio. Presented [apparently with the other parts] to the Library of the Musical Antiquarian Society by Vincent Novello, in 1843, with remainder to the British Museum (see note on f. 1). See also under Anthems (vol. i, p. 98).

"ODE for St. Cecilia's day, 1683" [beg. "Welcome to all the pleasures"], by Henry Purcell. Organ-part. *Autograph.*

Additional 30934.

Paper; ff. 104. A.D. 1689, *etc.* Small folio. The names of James Kent and Vincent Novello are on f. 1b.

ODES in full score. The titles below are taken from descriptions in the hand of Dr. Croft.

1. "'Come, come along...for a dance and a song'; composed by Mr. Jeremiah Clarke upon y^e^ death of y^e^ famous Mr. Henry Purcell and perform'd upon y^e^ stage in Druery Lane play house" [1695]. At the top of f. 26b is written: "Mr. Purcell's farewell." *Autograph* (?). The instruments employed are trumpets, flutes, oboes, strings, kettle-drum and harpsichord. The names of the singers given are Messrs. Freeman, [Richard] Leveridge and Bowen, and Mrs. Cross. "Mr. Clark's Cebell" (*sc.* gavotte) is included (f. 13) in this composition. f. 3.
2. "'Again the welcome morn': song ...by Mr. Dan. Purcell upon y^e^ Birth Day of...Princess Ann of Denmark...Feb. 6th $\frac{1688}{1700}$." The only instruments named are trumpets and violins. The names of the singers appear to have been Messrs. "Hews," [J.] Laroon, Bourdon and "Magnes"; those of Messrs. Pate, Woodson and Freeman are struck out. Partly *autograph.* f. 36.
3. "'Begin! begin and strike the harmonious lyre': song, composd by Mr. Dan. Purcell and perform'd upon St. Cæcilia's Day att Stationers' Hall." f. 58.
4. "'Who can from joy refraine'" song. Composd by...Hen. Purcell [in 1695] and p^r^formd upon y^e^ Duke of Gloucester's Birth Day" [b. 1689]; with accompaniments for trumpets, oboes, strings, *etc.* *Autograph.* The singers' names given are Howell, [Alexander] Damascene, "Robeart" and Freeman. f. 79.
5. "'The loud tongu'd warr': composed by Mr. Dan. Purcell upon King William's return from Flanders" [1697]; with accompaniments for trumpets, oboes, strings and kettle-drum. The only singer's name given is that of Mr. Freeman. *Autograph.* f. 94.

Additional 35043, ff. 106b, 122b.

Paper; about 1697 (see f. 105). Small folio. See also below, under Operas.

PORTIONS of two Odes.

1. Flute or violin part of "Mr. Lenton's Tunes playd before y^e^ King at his Returne": overture and 9 airs, without words. f. 106b.
2. Melody, with words, of the solos in the ode, "Awake, awake, my lyre, and tell." By Dr. John Blow. f. 122b.

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Additional 31453, ff. 2, 133, 181b.

Paper; A.D. 1699, *etc.* Small folio. See also below, under Operas.

ODES, or fragments of Odes, in score.

1. Ode for St. Cecilia's day, beginning "Hail, bright Cecilia"; with symphonies and accompaniments for trumpets, oboes, flutes, strings and kettle-drum. "Henry Purcell." [1692.] Transcribed in Jan. 1699, in the same hand as Fitzwilliam MS. 30 G. 10, which is (? erroneously) ascribed to Dr. Blow. The names given do not appear to be those of the original singers. ff. 1–37b.
2. Ode for St. Cecilia's day, beg. "Patron of the tuneful Nine"; with symphonies and accompaniments for trumpets, horns, flutes, oboes, and strings. The name Excell on f. 134 may be meant for [John] Eccles, who is the composer of no. 3. ff. 133–149.
3. "A Song sung before y^e^ Queen on her birthday" [1693], beg. "Celebrate this Festival": being an arrangement for a treble, with figured bass, of the first part of the ode beginning with those words (*cf.* Add. 22099, f. 66, below, p. 216). "Hen. Purcell." f. 181b.

Additional 31457, ff. 1–44.

Paper; late 17th cent. Folio. See also under Services (vol. i, p. 402).

ODES, in score.

1. Ode for St. Cecilia's day, beg. "Welcome, welcome, every guest"; different from the ode beginning with those words in the *Amphion Anglicus*, 1700. "Dr. Blow." *Autograph.* f. 1.
2. Ode (? for the Duke of Nassau's birthday), beg. "Welcome, welcome, Genial Day." Presumably also by Dr. Blow. *Imperfect* at the end. f. 11.
3. Ode for William III's birthday, beg. "Welcome, wellcome, happy day." Possibly this is a continuation of no. 2. f. 26b.

Additional 33287, ff. 14b, 21b, 26b, 37, 53–229b.

Paper; late 17th cent. *etc.* Large folio. The MS. was bequeathed by William Henry Husk. It also contains Cantatas (above, p. 14), Duets (p. 60), and Songs and Trios, described below.

ODES and Occasional Songs, with instrumental accompaniments, in full score. The names of the instruments employed are not given, except where stated below.

1. "Hark, how the wild Musitians sing." "Henry Purcell." f. 14b.
2. "'Tis not to add new glorys." "William Turner." f. 21b.
3. "Raise, raise y^e^ voice": ode to St. Cecilia [1683]. *Imperfect* at the end. "H. Purcell." f. 26b.
4. "Celestial musick": "Mr. Maidwell's Ode" [1689]. By the same. In a rather later hand. f. 37.

The following numbers consist of New Year Songs, Birthday Songs, Welcome Songs, and Odes for St. Cecilia's Day. Nos. 5–25 are (with two exceptions) addressed or dedicated to Charles II, the remainder to James II.

5. "Great Janus." "Dr. John Blow." f. 53.
6. "The Birth of Jove." By the same. f. 58.

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7. "How does the New born Infant Year." 1685. By the same. f. 63.
8. "See, mighty S^{r}, the day appears." "Pelham Humpherys." f. 69b.
9. "When from his Throne." By the same. f. 72.
10. "Dread S^{r}, the Prince of Light." "Dr. John Blow." f. 75.
11. "Swifter, Isis, swifter flow." 1681. With accompaniments for flutes, oboes, *etc.* "Henry Purcell." f. 78b.
12. "Arise, great Monarch." "Dr. John Blow." f. 84b.
13. "Oh, mighty Prince, whose Loud or Dreaded Name." "William Turner." f. 89b.
14. "The New Year is begun." "Dr. John Blow." f. 93.
15. "Welcome to all the pleasures": for St. Cecilia's day, 22 Nov. 1683. "Henry Purcell." f. 96b.
16. "Begin the song; your Instruments advance": for St. Cecilia's day, 1684. "Dr. John Blow." f. 103.
17. "Great Sir, the joy of all our hearts." 16[81]. By the same. f. 112.
18. "My trembling song, awake." 1684. By the same. f. 118.
19. "Dread Sir, Father Janus." By the same. f. 125.
20. "Fly, bold Rebellion." 1683. "Henry Purcell." f. 130b.
21. "Hail, Monarch [James II] sprung of Race Divine." January 1st, 1686[-7]. Dr. John Blow. f. 138b.
22. "What, what shall be done in behalfe of the Man": "A welcome song perform'd before James, Duke of York, on his return from Scotland, 1682"; with symphony and accompaniments for flutes, *etc.* "Henry Purcell." f. 148b.
23. "The summer's absence." October 21st, 1682. By the same. f. 155.
24. "From hardy Climes," "performed to George, Prince of Denmark, upon his marriage with y^{e} Lady Ann, daughter to James D[uke] of York" [1683]. "Henry Purcell." f. 162.
25. "From those serene and rapturous joyes." 1684. By the same. f. 168b.
26. "Why, why are all the Muses mute." 1685. By the same. The hand changes in the middle of this article. f. 177.

The remaining numbers are in different and rather later hands.

27. "Sound y^{e} trumpet, Beat y^{e} Drum." 1687. "Henry Purcell." The names of the original singers are given: [John] Abell, — Robeart, [Alphonso] Marsh [jun.], [John] Bowman," and [William] Turner. f. 187b.
28. "Yee tunefull Muses." 1686. By the same. The solos were taken by Messrs. Abell and Turner. f. 198.
29. "Yee sons of Pheabus"; with accompaniments for trumpets, flutes, violins, *etc.* "Dr. John Blow." The singers' names given are Messrs. Abell, Turner, Bowman and Gosling. f. 209b.
30. "From Harmony." [Dryden's Ode for St. Cecilia's day, 1687]. With accompaniments for trumpets, violins, *etc.* *Imperfect* in the middle and at the end. By G. B. Draghi (?). The only singer named is Abell. f. 221b.

Additional 5333, ff. 62–83.

Paper; early 18th cent. Small folio. See also below, under Operas.

"A Song compos'd by Mr. H. Purcell for y^{e} Yorkshire Feast" [1689]; with symphony and accompaniments for trumpets, flutes, oboes, and strings, in full score. Transcribed by Dr. William Croft. Begins "Of old, when heroes."

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Additional 17835, ff. 89, 134.

Paper; early 18th cent. Folio. See also under Motets (vol. i, p. 294).

Two Odes or Birthday Songs, in full score.

1. "Celebrate this Festivall"; in honour of Queen Mary [1693]. For 5 solo voices and 4-part chorus, with accompaniments for trumpets, oboes, flutes, and violins. "Hen. Purcell." f. 89.
2. "Hail, happy day, auspicious light"; in honour of Queen Anne. For solo voices and chorus, with accompaniments for oboes and violins. "[Thomas] Tudway." f. 134.

Additional 29378, ff. 96–138.

Paper; early 18th cent. Folio. See also below, under Operas.

"Europe's Revells on y^e^ Peace" [of Ryswick, 1697], beg. "Arm, arm, arm, Brittians" (*sic*); with symphonies and accompaniments for trumpets, drums, flutes, *etc.*, in score, by John Eccles. Among the singers were Mrs. Willis and Mr. Wiltshire (see f. 123).

Additional 29399.

Paper; ff. 49. Early 18th cent. Folio. Bookplate of Edmund P. Warren Horne.

"A Song sung att Cecilia's Feast" [1692], beg. "Hail, bright Cecilia"; with accompaniments for trumpets, oboes, flutes, violins, and kettle-drum, in full score, by Henry Purcell. The only singer named is — Woodson.

Additional 31405, ff. 145–153.

Paper; early 18th cent. Folio. See also under Anthems (vol. i, p. 48).

Two Odes, in score.

1. "A Song on her majestie's Birth Day" (in honour of Queen Anne), beg. "Blest day, arise." With figured bass, and ocasionally parts for oboe, *etc.* In score. Anonymous. ff. 145–147b.
2. A Marriage Ode, beg. "Bring, shepheards, bring the kids"; with accompaniments for trumpet and strings, in score. By Dr. Blow. This copy appears to end with an alto solo, "For frute we'll invoke" (which is not given in *Amphion Anglicus*), instead of the chorus, "Sing, ye muses, and revere," with which the copy in Add. 31452, f. 67b (below, p. 215), ends. ff. 153–158b.

Additional 31448, ff. 1–30b.

Paper; early 18th cent. Folio. See also below, under Operas.

Two Odes to St. Cecilia, in score, by Henry Purcell.

1. "Hail, bright Cecilia" [1692]; with accompaniments for trumpets, oboes, flutes, violins, and kettle-drum. ff. 1–25b.
2. "Wellcom to all the pleasures" [1683]; with accompaniments for violins, *etc.* ff. 26–30b.

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Additional 31452, ff. 15–100.

Paper; early 18th cent. Folio. See also below, under Operas.

ODES, with symphonies and accompaniments for trumpets, strings, *etc.*, in score. Transcribed by Dr. William Croft, with the exception of the last. Nos. 2, 3 (?), 4 and 5 are by Dr. John Blow.

1. "Ode for the Duke of Gloster's birth-day . . . July 24th, 1695." With accompaniments for oboes, *etc.* "Henry Purcell." Begins "Who can from joy refrain." ff. 15–28.
2. "Welcom, welcome, every guest": styled in the index "opera," but in Add. 31457, f. 1 (above, p. 212), "Ode for St. Cecilia's day." Among the instruments for which it is written are flutes. f. 47.
3. "The nymphs of y^e^ wells"; with accompaniments apparently for violins only. Apparently a Birthday Ode for King Charles II, unless it is a continuation of no. 2, which is hardly probable; it is, however, not mentioned in the index. f. 54b.
4. "Bring, sheaperds, bring y^e^ kids": a Marriage Ode, ending with the chorus "Sing, yee muses, and reuere," which is not given in *Amphion Anglicus*. The present version differs in many respects from the one given there. f. 62.
5. "Hail, y^e^ Infant year": described in the index as "A Bearthday Song," but really for the New Year. f. 71.
6. "Barbadoes Song," beg. "No more, great Rulers of y^e^ sky"; written on the occasion of a great hurricane in the island (before the well-known one in 1780). It has a prelude for trumpets, oboes, strings, kettle-drum and theorbo. According to the index (which appears to be in the same hand) it was composed by J. K. [? James Kent, who owned the volume before 1737] or J. R. This is probably a mistake for J. C., *sc.* Jeremiah Clarke, who is known to have written a Barbadoes song. For the writing compare Add. 31449 and Add. 30934, f. 3. f. 82b.

Additional 31447, ff. 65–147b.

Paper; about 1700. Folio. See also below, under Operas.

ODES by Henry Purcell, in slightly compressed score. They are all written with symphonies and accompaniments for strings, and in most instances for trumpets and oboes also. Other instruments mentioned will be indicated where they occur.

1. "St. Cæcilia's Song, 1692," beg. "Hail, bright Cæcilia"; with flutes, kettle-drum, *etc.* f. 65.
2. "Yorkshire Song," beg. "Of old when Heroes." "March 27, 1690." f. 79.
3. "Du[ke] of Gloucester's Birth-Day's Song" [1695], beg. "Who can from joy refrain." f. 87.
4. "A wellcom Song . . . . 1687," beg. "Sound the trumpet"; with the names of the original singers, Messrs. [John] Abell, — Robart, [Alphonso] Marsh [jun.], [John] Bowman, and [William] Turner. f. 94.
5. "Queen's Birth-Day's Song," beg. "Celebrate this Festivall." "April 30, 1693." f. 100.
6. "A Welcome Song at the Prince of Denmark's comeing home" [1689], beg. "Welcome, vicegerent." f. 107.
7. "Queen's Birth-day Song, 1691," beg. "Welcome, welcome, glorious morn." f. 112.
8. "Queen's Birth-day's Song, 1690," beg. "Arise, my muse." The words by T. D'Urfey. f. 121b.
9. "Queen's Birth-Day's-Song, 1692," beg. "Love's Goddess." The words by Charles Sedley. f. 130.

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10. "A Commemoration Song Perform'd att Christ Church in Dublin, Jan^{y} y^{e} 9, 169$\frac{3}{4}$," for the University Centenary. | It begins "Great Parent hail," and is written for flutes, *etc.* f. 140.

Additional 31456.

Paper; ff. 29. A.D. 1703. Small folio.

"INSPIRE us . . . genius of y^{e} day": Ode "for the [Queen's] birthday," 1703, with symphonies and accompaniments for oboes, strings, *etc.*, in score, by John Eccles. Apparently *autograph*, and in the same hand as the "Macbeth" music in Add. 12219 (see below, under Operas). The names of the [original?] singers given are [Richard] Elford, [Alexander] Damascene, [Daniel] Williams, — Robert, and — Cook. Apparently begun in honour of William III, discontinued at his death on 8 March, 1702, and finally completed in 1703 in praise of Queen Anne.

Additional 31540.

Paper; ff. 94. About 1703 (see below). Folio. The MS. appears to have belonged successively to Joseph Warren, Rev. John Parker, William Russell of Deptford, and V[incent] Novello (1830).

"ODE to Harmony," beg. "Awake . . . . Celestial Harmony"; for solo voices and choruses of 4, 5, and 6 voices, with symphonies and accompaniments for trumpets, oboes, and strings, and a figured bass for organ, in score. Composed by Philip Hart, whose signature is at the end (f. 94). Evidently the "Ode in Praise of Musick" written by him in 1703.

Additional 22099, f. 66.

Paper; about 1704–1706. Folio. See also below, under Operas.

"CELEBRATE this Festival," by Henry Purcell. Described in *Orpheus Britannicus* as "A song sung before the Queen on Her Birthday" [1693], being an arrangement for a single voice of the more elaborate Ode which is given in full in Add. 17835, f. 89, *etc.* (above, p. 214).

Additional 5052.

Paper; ff. 26. [A.D. 1707?—see below.] Oblong folio.

"'BRITANNIA and Augusta': an Ode in honour of the late [William Cavendish, 1st] Duke of Devonshire, written by Mr. John Hughes, set to music by M. Jn^{o} Christ. Pepusch"; for 2 solo voices, with Introduction and accompaniments for flutes, oboes, and strings, in score. Begins "Ye Gen'rous Arts."

Additional 31455, parts i–iv, *passim*.

Paper; after 1713. Small folio. See also below, under Operas.

TENOR, counter-tenor, bass and thorough-bass parts, of the principal vocal numbers, other than solos, in the following Odes:—

1. "The Yorkshire [Feast] Song." "[H.] Purcell." i, f. 8b; ii, f. 11b; iii, f. 15; iv, f. 27b.
2. "Dr. Croft's Act Musick," *sc.* one

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of the two odes [beg. "With noise of cannon"] performed for his Doctor's degree in 1713. Written in honour of the Peace of Utrecht and published at the time, along with a Latin Ode composed on the same occasion, as *Musicus Apparatus Academicus*. i, f. 9b; ii, f. 12b; iii, f. 16b; iv, f. 32.

3. "A Song on the Queen's Birthday," [beginning?] "Prepare, ye sons of art." "Dr. Crofts." i, f. 10b; ii, f. 9b; iii, f. 13; iv, f. 49b.
4. "A Song on New Year's day For King Charles the 2d," beg. "How does y^e^ new born Infant year." "Dr. Blow." i, f. 11b; ii, f. 14; iii, f. 19; iv, f. 35b.
5. "A Song on Queen Mary's Birth Day," beg. "Arise, my muse." "[H.] Purcell." i, f. 13b; ii, f. 17; iii, f. 26; iv, f. 54b.

Additional 31504, ff. 83b, 148b.

Paper; after 1740. Folio. See also below, under Songs.

PORTIONS of Odes, with figured basses, in score, by Handel.

1. "Come and trip it as you go"; from "[Il] Penseroso" [1740]. f. 83b.
2. "Kind health descends": treble solo with 2 violins, written "upon the Queen Ann's bearth (*sic*) day." "Handle." f. 148b.

Additional 31814, ff. 1–20b.

Paper; A.D. 1761. Oblong folio. See also under Catches (above, p. 34).

"HARK! thro yon fretted vaults"; for solo voices and 4-part chorus, with overture and accompaniments for trumpets, flutes, horns, bassoons and strings, and a figured bass for organ, in score, by William Savage. *Autograph.*

Additional 35003, ff. 121–132.

Paper; A.D. 1782. Oblong folio. See also under Motets (above, p. 349).

"ON the Death of Mr. William Kingsbury," beg. "And is he then set free;" for 1 and 2 voices, with a figured bass, in score, by Samuel Wesley, May 30, 1782.

Additional 31671, ff. 72–86b.

Paper; A.D. 1784. Oblong folio. See also under Catches (above, p. 31).

"HAIL, Festive Day, that glads the circling year": Ode composed "for the Chapel Royal Feast, July 30th, 1784." By Thomas Sanders Dupuis. *Autograph.* For solo voices (Messrs. Dyne and Bellamy, *etc.*) and chorus, with pianoforte accompaniment, in score.

Additional 27635.

Paper; ff. 141. A.D. 1785. Oblong folio.

ODE to the Humane Society, beg. "Religion, hail"; for solo voices and 5-part chorus, with overture and accompaniments for drums,

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trumpets, horns, oboes, flutes, bassoons, and strings, and a bass (partly figured) for harpsichord and organ, in score. The words by Edward Burnaby Greene, the music by J[ohn] [Wall] Callcott. *Autograph.* Two songs, "Many a wretch" (f. 137b) and "Amid the conscious host" (f. 138b), appear to have been added "for Mr. [John] Sale," in 1786.

Additional 27636, ff. 58b, 85.

Paper; A.D. 1785. Oblong quarto. See also under Anthems (vol. I, p. 73).

ODES, for 4 solo voices and chorus, with accompaniments for oboes, horns, 2 violins, viola, violoncello solo, and bass for bassoons and double bass. The second Ode has also parts for flutes, trumpets, and drums. In score. By J. W. Callcott. *Autograph.*

1. "If ought of oaten stop or pastoral song": "Ode to Evening, by [William] Collins," composed in January–March, 1785, and "performed for the first time at the Academy of Ancient Music . . . 14 April, 1785." The 1st violin part was taken by [Luigi] Borghi, the violoncello by [Stephen?] Paxton, the principal vocalists being [James] Bartleman (then soprano), [John] Dyne, [John?] Hindle, and [Richard] Bellamy, Dr. [Benjamin] Cooke playing the organ. f. 58b.
2. [Thomas] Warton's "Ode to Fancy," beg. "O Parent of each lovely Muse," composed by Callcott, 1785, as an exercise for his Bachelor of Music's degree at Oxford (see f. 1 and Add. 27635, f. 1b, above). The chorus is for 5 voices. [J. P.] Salomon was 1st violin and [Dr. J. C.] Beckwith played the organ. ff. 85–128b.

Additional 27637.

Paper; ff. 74. A.D. 1786. Oblong folio.

"THE BARD": Ode [by Thomas Gray], beg. "Ruin seize thee, ruthless king"; for solo voices and 4-part chorus, with symphonies and accompaniments for drums, trumpets, horns, oboes, bassoons, and strings, and a bass (partly figured) for harpsichord, in score. [By J. W. Callcott.] "June 17, 1786." *Autograph.*

Additional 27756.

Paper; ff. 98. A.D. 1788 (see end). Oblong folio. The MS. belonged to Daniel Carnley, of Hull, in 1834, and was "presented to the . . . British Museum, according to the desire of the late Sir George T. Smart, by F. M. Smart, executrix, 1867."

"ODE to the Genius of Britain, composed by T. S[anders] Dupuis, written by the Rev[d] Tho[s] Skelton Dupuis, A.B., perform'd in the Music School at Oxford as an Exercise for the Degrees in Music [25 June, 1790]." It is in full score and begins "Immortal Harmony." The names of the singers apparently at the first performance and on one or two subsequent occasions are given. Among them are Mrs. Storace, James Bartleman, Michael Kelly, Charles Knyvett, and Miss Theodosia Abrahams.

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Additional 27755.

Paper; ff. 148. About 1788. Quarto. Bequeathed by Sir George T. Smart.

"Ode to the Genius of Britain": a neat contemporary copy of the above (Add. 27756).

Additional 9284.

Paper; ff. 16. A.D. 1794 (see f. 1). Oblong quarto. Presented in 1821 by T. Monzani, the flute-player, to whom it had been given by the Earl of Abingdon (see below).

Two numbers from an unfinished composition for solo voices and chorus with accompaniments for trumpets, drums, horns, oboes, flutes, clarinets, bassoons, and strings, in score, by G. (*sc.* Franz Joseph) Haydn. *Autograph.* The words are taken from Needham's "Invocation of Neptune" prefixed to Selden's *Mare Clausum*, and were set to music at the request of [Willoughby Bertie, 4th] Earl of Abingdon.

1. Bass solo (Neptune), "Nor can I think my suit is vain." f. 2.
2. Chorus for two sopranos and two tenors, "My great endeavours." f. 7.

Additional 14339.

Paper; ff. 122. A.D. 1794. Quarto. Belonged to Charles Stokes, and given by his widow, in 1839, to Vincent Novello.

"Begin, begin the noble song": Ode to St. Cecilia, for solo voices and 5-part chorus, with symphonies and accompaniments for drums, trumpets, horns, oboes, bassoons, and strings, and a bass (partly figured) for organ, in score. By "S. Wesley, finished October 21, 1794." *Autograph.*

Additional 30951, ff. 94–97.

Paper; about 1795. Quarto. See also below, under Operas.

"Begone, disperse like air": fragment with a bass and accompaniments for two flutes, in score, by Charles Dibdin. *Autograph.* [From the Ode "in Honour of the Nuptials of the Prince and Princess of Wales," 1795.]

Additional 30952, ff. 17b–46.

Paper; about 1795. Quarto.

Recitatives and airs, "Hail, lovely wonder," and "In gliding measure," with accompaniments for a flute (?) and pianoforte, in score [from the Ode as above, Add. 30951], by Charles Dibdin. *Autograph.*

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Additional 30953, ff. 18, 29, 32.

Paper; about 1795. Quarto. See also below, under Operas.

PORTIONS of Odes, with accompaniments for pianoforte or harpsichord and (?) violin, in score, by Charles Dibdin. *Autograph.*

1. "Nor thou, Thalia," [from the ode "in Honour of the Nuptials of the Prince and Princess of Wales," 1795]. f. 19.
2. "What need from the Pierian choir"; followed by a March for clarinets, horns, bassoons, and (?) trombones, from an "ode in honour of his Majesty's birthday." f. 29.
3. "Descend and consecrate"; from the same work from which no. 1 is taken. Two settings. ff. 32, 33.

Additional 33237, ff. 123–228 *passim*.

Paper; about 1796–1799 (see ff. 122, 184). Oblong folio. See also below, under Operas.

OCCASIONAL songs for solo voices and chorus, with accompaniments for strings and other instruments, in score, by Henry Purcell. Nos. 1, 2 are in the hand of J. P. Hobler; the rest in that of J. W. Dodd, the original owner of the volume (see f. 122).

1. "Queen Mary's Birth-day Song" [1693], beg. "Celebrate this Festival"; with symphony and accompaniments for trumpets, oboes, *etc.* ff. 123–146b.
2. "The Song sung at the Yorkshire Feast, 1689," beg. "Of old, when heroes"; for the same instruments. ff. 147–167b.
3. "A Song perform'd to Prince George [of Denmark] upon his marriage with the Lady Anne" [1683], beg. "From hardy climes." f. 185.
4. "A Song that was perform'd at Mr. Maidwell's, a Schoolmaster, on the 5th of Augst, 1689, the words by one of his Scholars"; with accompaniments for flutes, *etc.* Begins "Celestial Music." f. 204b.
5. Ode, "Hark, hark, how the wild musicians sing." f. 220.

Additional 31813, ff. 7, 84–106b, 128, 133.

Paper; about 1798. Oblong folio. See also below, under Operas.

ODES, or portions of Odes, in score.

1. Chaconne (the one to which Handel wrote 62 variations), and bass air, "While Cæsar like y^{e} morning star," from "a Wellcome Song" ["Sound the trumpet," 1687], "by H. Purcell." The chaconne and the accompaniments to the air appear to have been written for 4 strings. f. 7.
2. "O Harmony, where's now thy power": "A song on New Year's Day, 1706"; with flutes, strings, and figured bass for harpsichord or organ, several of the parts being supplied by the transcriber. The names of the principal performers are given, [John] Banister (principal violin), and [Richard] Elford, — Mason, [John] Church, — Freeman, and — Williams. This and nos. 3, 4 are by Jeremiah Clarke, and in the hand of R. J. S. Stevens. f. 84.
3. "Welcome, Beauty"; with trumpet, strings, and figured bass for harpsichord or organ. Copied "From [William?] Savage's Manuscript." ff. 99–106b.
4. "Whilst the French their Arms discover": song with bass [from the

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Ode on the Union of King and Parliament, 1700]. f. 128.

5. "Here shall soft charity": duet, with accompaniments for strings, and a figured bass for harpsichord or organ [from the Leicester Ode]. "[Dr. William] Boyce." ff. 133–139.

Additional 11518, ff. 58–71.

Paper; 18th cent. Quarto.

PORTIONS of Handel's "L' Allegro," introduced by Dr. Arne into his "Comus." See below, under Operas.

Additional 17858, ff. 3–11b.

Paper; 18th cent. Oblong folio. Presented in 1849 by Vincent Novello.

ADDISON'S Ode, "The Spacious firmament on high"; for solo voices and chorus, with instrumental accompaniments, in score, by Dr. [Maurice] Greene.

Additional 31693.

Paper; ff. 68. 18th cent. Quarto.

"HIGH on the bounding Bark": Ode for solo voices and 4-part chorus, with symphonies and accompaniments for flutes, horns, oboes, trumpets, drums, bassoons, and strings, in score, by J[ohn ?] Worgan.

Additional 35347.

Paper; ff. 32. 18th cent. Quarto. The MS. belonged to Dr. J[ohn] Randall and latterly to the [Rev.] J[ohn] R[obert] Lunn, who appears to have acquired it from Dr. [Thomas Attwood] Walmisley. Presented by Augustus Hughes-Hughes, Esq.

"SERENATA on Queen Ann's Birth Day, 1714," *sc.* the Birthday Ode performed before the Queen, 6 Feb. 1714. It begins "Eternal Source of Light Divine," and is written for solo voices and double chorus, with symphonies and accompaniments for trumpets, oboes, bassoons, and strings, in score, by [George Frederic] "Handell." The present MS. closely resembles that in Christopher Smith's hand, but in one or two passages follows more nearly the autograph (see the account of the composition in the Händel Gesellschaft's publications, vol. xlvi[a]).

Additional 25078, f. 16b.

Paper; late 18th cent. Oblong folio. See also below, under Operas.

"THOU soft flowing Avon"; with a bass for harpsichord, in score [from the "Ode . . . to Shakespeare," by T. A. Arne, 1769].

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Egerton 2492.

Paper; ff. 126. A.D. 1812. Quarto.

"O GAURDIAN (*sic*) of that sacred land": Ode "to the Witches and Fairies of Shakespeare," composed [1776] for solo voices and 4-part chorus, with overture and accompaniments for drums, trumpets, horns, oboes, and strings, and a figured bass for harpsichord, in score, by Thomas Linley, jun. An account of him is given on ff. 2 and 126, by Matthew Cooke, who transcribed the MS. in 1812.

Additional 30396.

Paper; ff. 30. A.D. 1820. Folio.

"SPIRIT of the golden lyre": "Ode on the King's Accession [George IV], May, 1820"; for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, drums, trombones, flutes, oboes, clarinets, horns, bassoons, strings, and pianoforte, in score, by Dr. William Crotch. *Autograph.* The words by the Rev. J[ohn Josias] Conybeare, Professor of Poetry [at Oxford]. The soloists were Miss Stephens, Mrs. Salmon, Master Marshall, W. Knyvett, [William] Hawes, [Thomas] Vaughan, [James] Bartleman, and [Richard] Bellamy.

Additional 36961.

Paper; ff. 68. A.D. 1821. Oblong folio. Bequeathed in 1904 by Edward Wrey Whinfield.

"GRAND Triumphal Ode. In Honour of the First Anniversary of His Majesty's Accession. . . . Performed at the Oratorios, Theatre Royal, Covent Garden, March 9th, 1821. Composed by Henry R[owley] Bishop. The Poetry by R[obert] Southey . . . and W[illiam] F[rederick] Collard." Written for solo voices and 4-part chorus, with prelude, symphonies, and accompaniments for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, in score; with a separate score at the end for 2 harps. *Autograph.* Begins "Lord God of Hosts."

Additional 35005, ff. 1–21b.

Paper; about 1823 (watermark). Quarto. See also below, under Songs.

PORTIONS of three Odes.

1. Parts for violoncello, 2nd oboe, and 2 trumpets, of the Ode on St. Cecilia's day (see Add. 35004, below, p. 224), by Samuel Wesley. *Autograph.* f. 1.
2. Fragments of the vocal score, with pianoforte accompaniment, of the chorus "Join with thee calm Peace," and the air "To live with her," from Handel's "L' Allegro, il Penseroso, ed il Moderato." In the hand of S. Wesley. f. 17.
3. Melody and pianoforte part of a composition, in the middle of which occur the words "Now methinks." f. 20.

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Additional 35023, ff. 6–20.

Paper; about 1823 (watermark). Quarto. See also under Anthems (vol. i, p. 100).

PIANOFORTE score of the following airs from "Dryden's Ode on St. Cecilia's Day," by Handel. In the hand of Samuel Wesley.

1. "What Passion cannot Musick raise." f. 6.
2. "The soft complaining Flute." f. 9.
3. "Sharp violins proclaim." f. 12.
4. "The Trumpet's loud clangor." f. 16.
5. "But O! what Art can teach." f. 19.

Additional 31812, ff. 1–50.

Paper; A.D. 1828. Quarto. See also under Glees (above, p. 114).

ODE, and portions of two other Odes, for solo voices and 4-part chorus, with accompaniments for strings, and a figured bass for harpsichord, in score. Nos. 1, 2 are by Jeremiah Clarke and have additional accompaniments for trumpets, oboes, flutes, and drums; they were transcribed by R. J. S. Stevens in 1828.

1. "On Henry Purcell's death," beg. "Come, come along"; composed in 1706. f. 1.
2. "On Queen Ann's Birthday," beg. "Let nature smile." *Imperfect* at the end. f. 32.
3. "Ye skowling Shades": recitative and air from an Ode (apparently "Imogen"). By Dr. Boyce. f. 44.

Additional 35003, ff. 135–153b.

Paper; A.D. 1828. Oblong folio. See also under Motets (vol. i, p. 349).

SIX fragments, including the title-page, of the original score of Samuel Wesley's "Ode to St. Cecilia's Day," dat. "St. Cecilia's Day, 22 Nov. 1828," a complete copy of which is in Add. 35004 (below, p. 224). The fragment which precedes (ff. 133, 134) appears to be part of the score of a double chorus with organ accompaniment, but has no apparent connection with the Ode.

Additional 31451, ff. 65–88b.

Paper; after 1833 (watermark). Oblong folio. See also below, under Operas.

"SUCH PART of the Music in the 'Yorkshire Feast Song' as is not contained in the 'Orpheus Britannicus,' composed by Henry Purcell"; with symphony and accompaniments for trumpets and strings, in full score.

Additional 30389, ff. 145–169.

Paper; A.D. 1834. Folio.

"WHEN these are days of old"; for solo voices and chorus, with symphonies and accompaniments for trumpets, drums, flutes, oboes,

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clarinets, horns, bassoons, trombones, and strings, in full score, by W. Crotch, Mus.D. Dated 22 March, 1834. *Autograph.* The words are by Rev. J. Keble, Professor of Poetry at Oxford. Composed for the installation of the Duke of Wellington as Chancellor of the University of Oxford in 1834, and performed at the same time as Crotch's oratorio, "The Captivity of Judah" (see vol. i, p. 382, Add. 30389).

Additional 35004.

Paper; ff. 145. About 1836 (watermark). Oblong folio.

"An Ode to S[t] Cecilia. The Words written By the Rev[d] Samuel Wesley, A.M., Rector of Epwoath (*sc.* Epworth, co. Linc.), and set to Music by his Grandson, Samuel Wesley." Composed for solo voices and 4-part chorus with accompaniments for flutes, oboes, horns, trumpets, drums, and strings, and occasionally also bassoons, in full score. The opening words are "Begin, begin the noble song." The autograph fragments in Add. 35003 (above, p. 223) are dated 1828.

Additional 35026, f. 9.

Paper; A.D. 1836. Quarto. See also under Albums, in vol. iii.

"Orpheus could lead the savage Race": song from "Dryden's Ode on S[t] Cecilia's Day," with pianoforte accompaniment, in score, by S[amuel] Wesley, 1 July, 1836.

SECTION XI.—OPERAS

WITH OTHER MUSICAL AND DRAMATIC WORKS, INCLUDING BALLETS, ENTR'ACTES, FARCES, INCIDENTAL MUSIC,* INTERMEZZOS, MASQUES, PANTOMIMES, PASTICCIOS, ETC.†

Additional 15233, ff. 11–28, 44–45.

Paper; middle of 16th cent. Oblong octavo. See also under Organ Solos, in vol. iii.

Words of plays by "Master" John Redford, who probably also wrote, or intended to write, the incidental music to them. The first ten leaves of the MS. are occupied by organ fantasias by the same composer. Apparently *autograph.*

1. "The Play of Wyt and Science": chiefly dialogues between Reason and Instruction, Wit and Honest Recreation, Idleness and Ignorance, Experience

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* Under Incidental Music, single songs, *etc.*, from plays are entered.
† For lists of Operas, see under Histories of Music (1734 and 1776) in vol. iii.

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and Science, *etc.* *Imperfect* at the beginning. At the end is written "Heere cumth in fowre wyth violes and syng 'remembreance,' and at the last quere all make cur[t]sye and so goe forth syngyng." ff. 11–27b.

The three songs "Gyue place, gyue place to honest recreacion" (f. 44), "Exceedyng mesure with paynes continewall" (f. 44b), and "Welcum, myne owne," beg. "O ladye deere, be ye so neere" (f. 45), were written for insertion in the same play.

2. The last page of another play. At the end, "Here the[y] syng, 'Hey nony, nonye,' and so go furth syngyng." f. 28.

Lansdowne 807, ff. 57–77.

Paper; 16th–17th cent. Small folio. Book-plates of John Warburton, Somerset Herald [1720], and [the first or second Earl of] Shelburne [1753–1784].

PLAY in five Acts, entitled (in a later hand) the "Buggbears," apparently translated from the Italian in the reign of Queen Elizabeth, in the hand of "Johannus (*sic*) Jeffere." Included are the following numbers with music:—

1. "Lend me, you lovers all"; with 2-part chorus, "And therfore away care," the solo being written "for Iphiginia." In score. "Giles Pepprel" (?). f. 76.
2. "The old folkes care hath end"; with 3-part chorus, "Sith all our greefe is turnd to blyss." Described as "The last song." f. 76b.

Additional 30491, ff. 39–50 *passim*.

Paper; after 1607 (?). Folio. The MS. also contains a Song, an Organ Solo, String Quartets, *etc.*, described elsewhere.

SONGS, apparently from Operas, with a bass for harpsichord or virginal, in score. The cryptograph on f. 2 reads "Questo libro lo fece fare il duco (*sic*) di Traetta (*sc.* Trajetto) per me Luigi Rossi," who describes himself in another cryptograph on f. 1 as a pupil of Giovanni di Macque (many of whose compositions are contained in the MS.), and as "Sfortunato....poiche 14 anni in corte e stato ne pur un mezzo (?) grosso mai a alquistato."

1–9. The celebrated Lament, "Lasciatemi morire," and the other songs of Arianna which immediately follow it; from "Arianna." "[Claudio] Monte Verde." [1607.] ff. 39–41b.
10. "O del bel Oriente giocondissima luce." Anonymous. f. 41b.
11. "Non moro, no." Anonymous. f. 42.
12. "Voglio morir; uan' è 'l confortotuo"; from an Opera, in which one of the characters is Bireno. "Monte Verde." ff. 43b–45, 50.

Additional 15117, f. 3.

Paper; after 1614. Small folio. See also under Anthems (vol. i, p. 10).

"AWAKE, ye wofull weights" (*sic*): melody of a song with lute accompaniment, in tablature. The words are from "Damon and Pythias," which was set to music by Richard Edwards and performed at Court about 1566.

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Additional 10444, *passim*.

Paper; after 1635 (?). Oblong octavo.

MASQUE tunes, chiefly performed at Whitehall and the Inns of Court. See under String Duets, in vol. iii.

Additional 28325, ff. 95–109b.

Paper; A.D. 1644, 1647. Small quarto. The MS. also contains dramatic works without music.

Two short one-act plays, interspersed with music. Anonymous.

1. "La conuersion de S^te^ Brigide." Characters: The Saint, Uranie, Hipocrene, and Astrée. Melodies are given for the songs "Le monde ne m'est rien," and "Cher espoux de nos ames." Written in 1647 at the request of the nuns of the Congregation of Nostre Dame, for performance by four of their pupils at the Carnival in 1648. f. 95.
2. "Hilaria Dramatica In Ipsis Baccanalibus Exhibita Augustæ Prætoriæ (*sc.* Aosta) in aula majori S^ti^ Francisci Coram Ill^mo^ Episcopo Augustensi . . . . . 1644." Characters: Carnaval, Le jeu, La Sottise, *etc.* The names of the actors are given at the beginning. f. 98. The only numbers set to music are the 4-part choruses "Quel plaisir estre aux Soldats" (f. 102), "Pone metum fati" (f. 106), and "Ne craignez pas, o grand guerrier" (f. 106b). Of the last only the superius part remains.

Additional 31432, f. 26.

Paper; first half of 17th cent. Folio. See also below, under Songs.

"IN ENVYE of the night": air for a treble voice with a bass part, in score, by William Lawes. *Autograph.* At the top of the page is written "Amphilucæ: in a Maske."

Additional 10337, ff. 2b, 19b, 24b.

Paper; before 1656. Small folio. See also under Virginal Music, in vol. iii.

"MASKES": three virginal pieces so entitled, the first being more particularly described as "Nanns Maske." The melodies are probably from some favourite masque, or masques, of the period.

Additional 11608, ff. 16, 18, 20, 35b.

Paper; A.D. 1656–1659. Small folio. See also below, under Songs.

INCIDENTAL music, *etc.*, with figured bass, in score.

1. "Care-charminge sleepe"; the words from Fletcher's "Valentinian," produced before March, 1619. "Robert Johnson." f. 16b.
2. "Newly from a Poatch't Toad": described as "Oberon (or) the Madman's songe. Sung in a Comedy at Cambridge before y^e^ King and Queene by y^e^ Author." "Thomas Holmes." f. 18.
3. "'Tis late and cold": described as "Myne Ost's songe" in Fletcher's

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"Mad Lover" (*sc.* "Lover's Progress"), produced before March, 1619. "Robt. Johnson." f. 20.

4. "Rise, Princely Shepherd": dialogue between Juno, Venus, Pallas and Paris, consisting of solos and quartets. "Jo. Hilton." f. 35b.

Additional 17799, 17800.

Paper; ff. 36, 41. A.D. 1659, *etc.* Octavo and Quarto. Vol. i appears to have belonged successively to Hannah Lanier, Dr. [Philip?] Hayes, and Edward Jones. In 1825, it was sold at Sotheby's auction-room, and was probably purchased by Sir H. R. Bishop.

"CUPID and Death: a Masque by J[ame]s Shirley, 1653." Presented before the Portuguese Ambassador, on the 26th of March of that year. The music by Matthew Lock and [Christopher] Gibbons. The characters are a Host, a Chamberlain, Cupid, Folly, Madness, Despair, Death, Nature, a Lover, Two Old Men and Women, a Satyr, Mercury and a 4-part chorus. Vol. I contains a transcript made by Lock, for a later representation at the Military Ground in Leicester Fields, in 1659, and bears his initials on the cover. Vol. II contains: (a) A copy made apparently by Edward Jones [bard to the Prince of Wales], in, or soon after, 1816 (watermark). ff. 1–28;—(b) A modern arrangement of the first Entry, or scene, for horns, flutes, oboes, bassoons, and strings, in score [by Sir Henry Rowley Bishop]. ff. 29–41.

Additional 31438, f. 51b.

Paper; after 1660. Oblong octavo.

"MASCHARADA," by Gregorius Zubern. Cantus part. See under String Quartets, in vol. iii.

Additional 29248.

Paper; ff. 82. After 1663 (see below). Oblong quarto. Bookplate (with arms) of Henry Hase.

"LA DORI": Opera, consisting of prologue and three acts, by Marcantonio Cesti, 1663. The instruments employed in the introductory sinfonia, the ritornellos, and the accompaniment to the concluding sextet are evidently strings, the recitatives, airs, *etc.*, being accompanied by a figured bass for harpsichord, in score. The characters are: La Corte and Momo (in the Prologue); Ali, Celinda, Arsinoe, Bagoa, Erindo, the Ghost of Parisatide, Tolomeo, La Dori; Dirce, Oronte, Erasto; Arsete; Golo and Artaserse. At the beginning is a short account of the work and its composer, taken principally from Burney's *History of Music*, by Joseph Warren.

Egerton 2013, *passim*.

See below, under Songs (after 1669).

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Additional 10338, ff. 28b, 33–51.

Paper; after 1669. Small folio. See also under Motets (vol. i, p. 283).

DRAMATIC compositions with a basso continuo, in score, by George Jeffreys. *Autograph.*

1. "Say, Daunce, how shall we goe": 3-part song, from the "Maskque of Vices." f. 28b.
2–5. "Songs made for some Comedyes A 4 Voc. 1631 [the words by] S^r R[ichard] Hatton," *viz.*: "You that have been this Evening's light." f. 33;—"Fond Maydes, take warninge, while you may." f. 34b;—"Cupid blushes to behold." f. 36b;—"Hymen hath together tyed." f. 39b.
6. "Songs made for Dr. Hausted's Comedy called y^e Riuall Freinds. Acted before y^e Kinge and Queene [at Cambridge], An. 1631, 19 March." They consist of a "Dialogue (Venus, Thetis, and Phœbus)," beg. "Drowsy Phœbus, come away," solos, and 5-part choruses. ff. 43–51.

Additional 10445, ff. 105b–116, 124b–136b.

Paper; after 1673 (?). Oblong octavo. See under String Quartets, in vol. iii.

INSTRUMENTAL arrangements of two ballets by "Jean Baptiste," *sc.* Lully, 1670, 1671. See under String Quartets, in vol. iii.

Additional 29396, *passim.*

Paper; about 1678–1682. Folio. See also below, under Songs.

AIRS, *etc.*, apparently forming part of the incidental music to English plays of the 17th century. Except where the contrary is stated, they are for one voice, with a bass for harpsichord, in score.

1. "Come from y^e Dungeon to the Throane." From William Cartwright's play "The Royal Slave," 1636. "Hen. Lawes." f. 15.
2. "Hayle, thou great Queene." From Dr. William Strode's play "The Floating Island," 1636. By the same (?). f. 15b.
3. "Drinke to day and drowne all sorrowe": duet. From "The bloody brother," attributed to John Fletcher, the music being probably written for the revival of the play in 1636–7. "[E.] Chilmead." f. 18b.
4. "My Limbs I will flinge"; without accompaniment. From the same play as no. 2. By H. Lawes (?). f. 27.
5. "'Tis late and Cold." From "The Lover's Progress," a play supposed to have been left unfinished by Fletcher in 1625. By R. Johnson. f. 39b.
6. "How vnhappy a Louer am I." The words from Dryden's "The conquest of Granada," part ii, 1672. By N. Staggins. In *Choice Songs and Ayres*, 1673. f. 67b.
7. "Why, this is a sport"; sung by the Gipsies, Patrico and Jackman. "Chilmeade." f. 71b.
8. "I keepe my horse." The words are from "The Widow," probably written by Thomas Middleton about 1616. "Will. Lawes." f. 77b.
9. "O, how I abhorr the tumults and smoake of the towne." From Thomas Shadwell's "Epsom Wells," 1673. "Rob. Smith." f. 104b.
10. "Full fathom fiue." By J. Banister. This and nos. 11–13 are unaccompanied, and are from "The Ariel's Songs in the Play call'd the Tempest," 1676, as altered from Shakespeare's play by Dryden and Davenant. f. 110.

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11. "Where the bee sucks." By Pelham Humfrey. f. 110b.
12. "Adue to the pleasures and folleis of love." By James Hart. f. 111.
13. "Drye those eyes." By John Banister. f. 112b.

Additional 31425, *passim*.

Paper; about 1679. Oblong folio.

ARRANGEMENTS of numbers from Operas by J. B. Lully, *etc.*, for 2 strings and harpsichord. See under Chamber Trios, in vol. iii.

Additional 31431, f. 63.

Paper; about 1680. Oblong octavo.

"CURTAINE tune," by Matthew Locke. See under String Trios, in vol. iii.

Additional 33234, f. 34b.

Paper; A.D. 1680–1682. Folio. See also below, under Songs.

"BENEATH a shady willow": a song [with bass] in "Madam Fickle." By [William] Turner.

Harley 1501, ff. 6, 58, 67b.

Paper; A.D. 1681. Folio. See also below, under Songs.

SINGLE numbers, apparently taken from Operas, with a figured bass for harpsichord, in score.

1. "O Misera Dorinda": duet from "Il Pastor fido." "Pietro Reggio." *Autograph.* f. 6.
2. "Che mi gioua in alto soglio": "Aria di un' Opera" (not named). f. 58.
3. "Amor, chi ti diè l' ali": aria from "L' Egisto." "Pietro Reggio." *Autograph.* f. 67b.

Additional 19759, ff. 10, 28b, 29b, 32, 44b, 45b, 46.

Paper; about 1681. Small folio. See also below, under Songs.

SINGLE numbers from Operas, mostly in score, but without accompaniment.

1. "Beneath a shady willow." From "Madam Fickle." "Will. Turner." f. 10.
2. "Now tryumph, Macedon": 4-part chorus. "Lock." f. 28b.
3. "Hark, my Damilcar": described as "Song by spirits in 'Tyranick love' or the 'Royall Martyr.'" Anonymous. f. 29b.
4. "Damon, turn thine eyes" (à 3). Anonymous. In a different hand. f. 32.
5. "Tell mee, Thirsis, tell your Anguish": "Song (*sc.* duet) in the 'Duke of Guise'" [1683]. "C[a]pt. [Henry] Pack." f. 44b.
6. "Hark, the cock crowd": song from the "Country Farmer" [1710?]. By Jeremiah Clark (?—see Add. 22099, f. 5, below, p. 247). f. 45b.

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Additional 22100, f. 123.

Paper; about 1682. Folio. See also under Anthems (vol. i, p. 28).

"A MASQUE for y^e^ entertainment of the King"; by Dr. Blow, with accompaniments for several instruments, in score. It consists of an overture, with incidental music to the Prologue and the three Acts. The principal characters are Cupid ("Lady Mary Tudor," natural daughter of Charles II, who bestowed that surname on her in 1680), Venus ("Mrs. Davys," probably Mary Davis, the mother of Lady Mary), and Adonis. There are also choruses of Shepherds, Hunters, Cupids, and Graces, for most of whom dances are provided. Prologue begins "Behold my Arrowes and my Bow."

Additional 29283–29285, *passim*.

Paper; about 1682–1684. Oblong octavo. See also under String Trios, in vol. iii.

TUNES from plays in a collection of pieces for 2 trebles and a bass viol, in parts. The plays are :—

1. "'Venice præserved' or 'A Plot discovered.'" "Sol. Egle's" (*sc.* Eccles). i, f. 15b; ii, iii, f. 14b.
2. "Y^e^ Princess of Cleve." "[T.] Farmer." i, f. 62b; ii, f. 61b; iii, f. 68b.
3. "S^r^ Timothy Treatall." "[Solomon] Egles." i, f. 65b; ii, f. 64b; iii, f. 61b.
4. "'Y^e^ Disappointment' or 'Y^e^ Mother in fashion,' 1684." "[Louis] Graboe" (*sc.* Grabu). i, ii, f. 74b; iii, f. 70b.

Additional 29397, ff. 25, 81b.

Paper; about 1682–1690. Narrow oblong duodecimo. See also below, under Songs.

Two unaccompanied songs from plays.

1. "Tell me, Thirsis"; with 2-part chorus. From the "Duke of Guise, 1683." "Capt. Pack." f. 25.
2. "Lovely Celina." Said to be "in Lee's 'Princess of Cleve,' 1681." "Dr. Blow." f. 82 (reversed).

Additional 35043, ff. 1–105 *passim*.

Paper; about 1694–1697. Small folio. The MS. belonged to Alex. Tytler [in 1779], and to Alfred Moffat, of Edinburgh, in 1896. It also contains Duets (above, p. 58), Odes (p. 211), Songs (1694–1697) described below, and Instrumental compositions (in vol. iii).

NUMBERS from Incidental Music by English composers of the end of the 17th century. Only the treble or 1st violin (or flute) part is given, unless the contrary is stated. From a collection begun by John Channing in 1694 of pieces composed, or arranged, for violin or flute. Many of them appear to have been arranged as lessons or suites.

1. "Let y^e^ Soldiers Rejoyce" [in "Diocletian," 1690]. By H. Purcell. f. 5b.
2. "The Danger is ouer": song [in "The Fatal Marriage," 1694]. By the same. f. 6.

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3. Song in "'Love Triumphant' or 'Nature will prevaile.'" "John Eccles." [?1694.] f. 6b.
4. "A song in 'The Marriage hater Match't.'" "Tho. Tollett." [?1692.] f. 6b.
5. "Of noble race was Shimkin": song, with bass, in "The Richmond Heiress." By H. Purcell (?). [1693.] f. 6b.
6. Two songs in "Y^e^ Old Batchelour." By the same. [1693.] f. 7.
7. Two songs in "The Double Dealer." By the same and "[H. ?] Bowman." [1694.] ff. 7b, 8.
8. "Come, come, Let us Leaue the Towne" [in the "Fairy Queen"]. By H. Purcell. [1692.] f. 10.
9. "What shall I do to show how much I love her" [in "Diocletian"]. By the same. [1690.] f. 11.
10. Melody and bass, with the words, of three songs, and "A Dialogue sung by Mr. Dogget and Mrs. Hudson, in y^e^ New Masque calld 'The Rape of Europa.'" [?1694.] "J. Eccles." ff. 11b–14.
11. "Good Neighbour, why do you look awry": dialogue, with bass, in "'The Canterbury Guests' or 'The Bargain-Brokers.'" "[H.?] Purcell." [1695.] f. 14b.
12. "A song [with bass] in y^e^ 2nd part of 'Don Quixote.'" "[H.] Purcell." [1694.] f. 17b.
13. "By those Pigs neyes" (*sic*): dialogue sung by Mr. Dogget and Mrs. Bracegirdle in "Y^e^ Richmond Heiress." With a bass. "John Eccles." [1693.] f. 20.
14. "Y^e^ Milk Maid," and "Twas Early in y^e^ morning": songs in "Don Quixote." By Henry Purcell (?). [1694.] f. 23b.
15. "Oh fye! what mean I": song, with bass, in "The Married Beau." "Jn^o^ Eccles." [1694.] f. 25b.
16. "Whilst I with greif": song, with bass, in "The Spanish Fryer." "Henry Purcell." f. 26b.
17. "I burne; my brain consumes"; in "Don Quixote," part ii. "Jn^o^ Eccles." [1694.] f. 29b.
18. "Genius of England": dialogue sung by Mr. Freeman and Mrs. Cibber, with trumpet obligato and bass, in "Don Quixote," part ii. "[H.] Purcell." [1694.] f. 31.
19. Overture and four other movements in C. Anonymous. This and other overtures, *etc.*, which follow may possibly not be dramatic. f. 34b.
20. "A Symphony for 'Alexander y^e^ Great.'" By D. Purcell. f. 36b.
21. "The Tunes in . . . 'Timon of Athens.'" By Henry Purcell. [1678.] f. 37.
22. "Overture in 'Y^e^ Tragedy of Bonduca.'" By the same. [1695.] f. 37b.
23. "The Tunes in 'Y^e^ Vertuous wife.'" "[Jer.] Clarke." [?1680.] f. 38.
24. "The Tunes in 'Mons^r^ Raggen' or 'The Old Troop.'" "Morgan." ff. 39b, 40, 41b.
25. "Tunes to 'Abdelazer.'" "Purcell." [1677.] ff. 40b, 43b (?).
26. "Mr. [Robert (?)] King's Tune to 'Y^e^ Spanish Fryar.'" [?1681.] f. 41b.
27. "Several movements in different keys, including a "Curtain Tune." Anonymous. ff. 43b–45.
28. "Tunes in 'Y^e^ Mock Marriage.'" "Morgan." [?1695.] f. 45b.
29. "First and second Musicks," Overture, and 4 Act Tunes. Anonymous. f. 47b.
30. Overture in A minor. Anonymous. f. 49.
31. Overture, 2 rondeaux, and passacaglia, in G. Anonymous. f. 50b.
32. "March in 'Y^e^ Rivall Sisters.'" "H. Purcell." [1695]. f. 57.
33. Overture and 4 Act Tunes. Anonymous. f. 57b.
34. Overture and 4 Act Tunes; apparently arranged by "Peasable" for flutes, in G minor. f. 59.
35. Overture, 3 trumpet tunes, and 5 other airs in G. Anonymous. f. 60b.
36. "Tunes to Mr. [Hildebrand] Horden's Play by Mr. P[urcell ?]," arranged as 3 lessons in B♭. f. 63b.
37. Two movements in common time and 2 Act Tunes, in D, followed by a few bars of symphony in C. Anonymous. f. 64.
38. Four Act Tunes, in F and D minor. Anonymous. f. 65b.

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39. [Overture (?)], 2 Act Tunes, and 2 other movements in G minor. Anonymous. f. 66.
40. "Mr. Paisable's T[unes] in 'Timon of Athens'": 2 lessons and a movement in $\frac{3}{4}$ time, in F. f. 66b.
41. "A Symphony" (*sc.* overture), in G minor. Anonymous. f. 67.
42. A composition [Overture?] in C. Anonymous. f. 67b.
43. Incidental music, including a 2nd Act Tune. Anonymous. f. 68b.
44. "Overture to 'Timon.'" By Henry Purcell (?). [1678.] f. 70.
45. "A trumpet Overture in 'Y^e^ Indian Queen.'" By the same. [1692.] f. 70b.
46. "Mr. [Jeremiah] Clarke's 1st Trebles in y^e^ Farce Called 'A Wife for Any Man.'" f. 71.
47. "Mr. Morgan's Musick at S^t^ Cæcilia's Feast, 1696"; including an air, "Room for Cuckolds." f. 72b.
48. "Mr. Morgan's First Trebles": overture and 8 airs in D minor. f. 75b.
49-51. "Mr. Finger's 1st Trebles in 'Y^e^ She Gallants,' 'The City Lady' [1697?], and 'The Husband his own Cuckold,'" [1696?]. ff. 77b, 79, 80b.
52. "Mr. H. Purcell's Musick in 'Y^e^ India[n] Queen.'" [1692.] f. 82.
53. Overture and another number in A. Anonymous. f. 83.
54. "Mr. Eccles' First Trebles": overture and 10 other airs in E minor. f. 83b.
55. "[William 4th (?)] Lord Biron's 1st Trebles in . . . 'Woman's Witt' or 'Y^e^ Lady in Fashion.'" f. 85.
56. "Mr. Orme's Tunes in 'The Mistakes.'" f. 88.
57. "Mr. Morgan's First Trebles in 'Y^e^ Maiden Queen'": overture, prelude, hornpipe, *etc.*, in B♭. f. 89.
58. "Mr. Lenton's 1. Trebles": overture, *etc.*, in B♭. f. 90b.
59. Overture and 8 airs in B♭. Anonymous. f. 91b.
60. "Mr. Clark's Tunes in y^e^ Opera ——." f. 92b.
61. Overture and 8 airs in C minor. Anonymous. f. 94.
62. "Mr. Cottrell's 1. Trebles": overture and 8 airs in B♭. f. 95.
63. "Mr. Tollett's Tunes in 'Y^e^ Lover's Luck'": overture and 8 airs in D. [?1696.] f. 102.
64. "Musick in . . . 'Sawney the Scot' or 'Y^e^ Tameing of y^e^ Shrew.'" By Daniel Purcell (?). f. 104.
65. "Le Ruch's Tunes on S^t^ Cæcilia's Day, 1697." f. 105.

Additional 32581.

Paper; ff. 100. About 1696. Oblong folio.

"BRISEIDE: Drama per Musica da recitarsi nel Teatro Elettorale d' Hannover per il Carnevale dell' Anno 1696. Poesia da Sig^r^ Conte Palmeri, Musica dell' Sig^r^ Pietro Torri"; in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, bassoons, and strings (including viola di gamba), and a bass for harpsichord, in score. In a French hand. Characters: Clitemnestra, Erasto, Euribate, Agamemnone, Calcante, Terramene, Oronte, Alcea, Briseide, and Minete.

Additional 31449.

Paper; ff. 69. After 1696 (see below). Folio.

MUSIC in "The Indian Queen"; with overtures and accompaniments for trumpets, oboes, flutes and strings, in score, by Henry Purcell, 1692. It contains the spoken dialogues as well as almost all the symphonies and all the airs in Goodison's edition (1790?), except Mrs. Cross' song, "They tell us that yon mighty Pow'rs," at the end of Act iii. The dances given here at the end of the second and beginning

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of the third Acts do not appear to be in the printed edition. At f. 59 is added in the same hand what is called in Add. 31453 (below, p. 244) "Last Act," but is really a Masque in Act v, written by Daniel Purcell in 1696. Apparently transcribed by Jeremiah Clarke (*cf.* Add. 15318, below, and Add. 31452, f. 82b, below, p. 243). The names of the performers for whose use the copy was evidently prepared were Messrs. Mills, [William?] Powell, Harland, Disney, Bowen and [Richard] Leveridge, and M^mes^ Kni[ght] and Roge[rs?].

Additional 15318.

Paper; ff. 65. About 1699. Folio.

"'THE ISLAND Princess' or 'Generous Portuguese'": a pasticcio in 5 Acts by Daniel Purcell, [Jeremiah] Clarke, and [Richard] Leveridge, the words adapted by P[ierre] A[nthoine] Motteux from the play by Fletcher. The Opera was written for solo voices and chorus, with symphonies and accompaniments for trumpets, oboes, strings, and drums, in score, and the names of the actors are given (f. 3, *etc.*) as in the original printed edition of the libretto (1699).

The greater part of the Opera, including the Masque in Act ii, was the work of D. Purcell; Leveridge is responsible for the Dialogue and "The Enthusiastic Song" in Act iv, and one or two other numbers, and Clarke for the Interlude which follows Act v (f. 49). The MS. is in Clarke's hand.

Harley 1273, ff. 21b, 34b, 37, 71, 79b–119.

Paper; after 1699. Narrow oblong octavo. See also below, under Songs.

ARIAS, *etc.*, with symphonies and accompaniments for strings and, in most cases, a figured bass for harpsichord, in score, apparently taken from operas. Other instruments employed, when indicated in the MS., are mentioned below. Nos. 5–24 are by Alessandro Scarlatti, nos. 6–20 and 24 being taken from "Il prigioniero fortunato" [1699].

1. "Se mi condanni." "Bern^o^ Pasquini." f. 21b.
2. "Dorman gl' occhi." Anonymous. f. 34b.
3. "Non sempre porta Amor." Anonymous. f. 37.
4. "E pur grave martir." Anonymous. f. 38b.
5. "Per me non là (*sic*) so." f. 71.
6. "Ferma per un momento." f. 79b.
7. "Tempeste funeste": duet, with trumpets, *etc.* f. 81b.
8. "Quell' esser misero"; with flutes, lute, *etc.* f. 84b.
9. "Miei pensieri." f. 87b.
10. "Troppo presto ti lego." f. 89.
11. "Sinch' il martire." f. 90.
12. "Mi tormenta." f. 93b.
13. "Prima vedrò." f. 95.
14. "Povera Pellegrina." f. 96.
15. "Ondeggiante, agitato"; with trumpets, *etc.* f. 99.
16. "Cangia il Cielo." f. 102b.
17. "Amor mi traffiggesti." f. 104.
18. "Belle fonti": duet, with lute, *etc.* f. 106.
19. "Gran tormento." f. 107b.
20. "Quanto sarei beata." f. 109b.
21. "Son tiranni d' Amor." f. 110b.
22. "Serbar nel petto." f. 111b.
23. "Amor, se mi feristi." f. 112b.
24. "Ne men per gioco." f. 114b.
25. "Sono guerriera." f. 116.
26. "Tacere e sospirar." Anonymous. f. 117b.

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Additional 16126.

Paper; ff. 144. After 1699. Oblong quarto. Bequeathed by Domenico Dragonetti in 1846.

"IL PRIGIONIER Fortunato"; in 3 Acts, with symphonies and accompaniments for flutes, oboes, trumpets, bassoons, lute and other strings, and figured basses for harpsichord (occasionally two harpsichords), in score, by Alessandro Scarlatti, 1699. The words by Abbate Francesco Maria Paglia. The principal characters are Elvira, Alindo Doricle, Feraspe, Clearte, Lucilla, Aceste, Evandro, and Delbo.

Harley 1265, ff. 13–36.

Paper; late 17th cent. Narrow oblong octavo. See also below, under Songs.

ARIAS, apparently from Operas, with figured bass for harpsichord, in score.

1. "Nò, lo niego." "Carlo Ludovici." f. 13.
2. "E che si, ch' io u' abbandono." By the same. f. 20.
3. "Cieco amor." "Dom^co Gabrielli." f. 26.
4. "Steso già la notte." "Mario Marazzoli." f. 29.

Harley 1267, ff. 18–93.

Paper; late 17th cent. Narrow oblong octavo. See also below, under Songs and Trios.

ARIAS with a figured bass for harpsichord, and, in a few cases, accompaniments for strings also, in score; most of them, if not all, from Operas.

1. Selection from "Seleuco," attributed to Bernardo Pasquini in the *Catalogue of the Harleian MSS.*, by Humphrey Wanley, who, however, thinks "the style . . . more easy than his." The libretto is probably by Nicolò Minato, whose words were set to music by Antonio Sartorio in 1666 and Antonio Draghi in 1675. ff. 18–38 (and possibly some of the following folios).
2. "Cupido spietato." f. 38b.
3. "Fiamme altere." f. 40b.
4. "Amore, hai uinto." f. 42.
5. "Astri, voi ch' in Ciel dormite." f. 44.
6. "Crude Parca." f. 45b.
7. "Dimmi, bella." f. 47.
8. "Di, mio cor—di, che farai." f. 48b.
9. "Là, negl' antri di Cocito." f. 50.
10. "Tutte s[i]ete pazzarelle." f. 51b.
11. "Ridi, ò sorte, al mio tormento." f. 53b.
12. "Quanto può nera pupilla." f. 55b.
13. "Se noi Femine uediamo." f. 57b.
14. "Cieli, guidatemi." f. 59.
15. "Lo strale fatale"; from "Alessandro Amante" [? by G. Antonio Boretti, 1667]. Probably some of the following airs are from the same opera. f. 61b.
16. "Aure spirate, fiati soaui." f. 63.
17. "Speranze che m' andate." f. 64b.
18. "O care catene." f. 66b.
19. "Per pietà datemi morte." f. 68.
20. "Trà speranza e trà timore." f. 73b.
21. "O morire ò non amar." f. 75b.
22. "Amoretti, à l' armi." f. 78.
23. "Notte amica." f. 80b.
24. "A la sorte de uiuenti." f. 82.
25. "Partite da mè, memorie gradite." f. 83b.
26. "Fuggi dal mio Cor." f. 85.
27. "Senza speranza, ahi mè." f. 86b.
28. "Riposo non hà la uita." f. 87b.

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29. "Chi non gode in giouentù." f. 89.
30. "Cosi Amor mi fai languir." f. 90b.
31. "Che tormento son costretta à sostener." f. 92.
32. "Ignoto dolore." *Imperfect* at the end. f. 93b.

Harley 1268, 1269.

Paper; ff. 55, 49. Late 17th cent. Narrow oblong octavo.

NUMBERS (for one voice, unless the contrary is expressed), with a bass for harpsichord, in score, from unnamed Operas, by anonymous composers. The names of La Menarina and Sig[nora] Rosana, which are given in vol. i, f. 32, and which, with that of Signor "Chechin" (*sc.* Ceccino Massimo?), occur frequently in vol. ii, and probably also those of Ferdinando and Spironcino, in vol. ii, ff. 43, 44, appear to be those of singers.

Harl. 1268. Vol. I.

1. "S' il mio cor, bella, uedessi." f. 1.
2. "D' un bel uiso in un momento." f. 3.
3. "Le zitelle d' oggi di." f. 5.
4. "Sò ben io che sul mio crine." f. 7.
5. "S' il Ciel non m' è crudele." f. 9.
6. "Consolati; non piangere." f. 11.
7. "Haurò sempre nel petto costanza." f. 13.
8. "Dico all' alma." f. 15.
9. "Stringilo pur al sen." f. 17.
10. "Deh, rendi al cor la pace." f. 19.
11. "Mia uita, placati." f. 21.
12. "Sentivo fra ramo e ramo l' aure." f. 22.
13. "Lascia, oh Dio." f. 24.
14. "Sè speri di bacciar quegl' occhi." f. 26.
15. "Crudeli, si." f. 28.
16. "Vederui e non penare." f. 30.
17. "Lacci d' Amor": duet sung by La Menarina and Rosana. f. 32.
18. "Nò, nò, non mi lasciar." f. 34.
19. "Poi che il fato uuol cosi." f. 36.
20. "Son dolente." f. 38.
21. "Parlami pur d' amore." f. 40.
22. "Belle ueneri." f. 41.
23. "Destin, se uuoi." f. 43.
24. "Se uuoi ch'io troui pace." f. 45.
25. "Gioue è dio che tutto sai" (*sic*). f. 47.
26. "Non uagheggiarti, ò bella." f. 48.
27. "Voi che giusti fulminate." f. 50.
28. "Sol mi resta un furto." At the beginning are the initials S (?). G. G. f. 52.
29. "Dal ciel che tutto fà sperar." f. 54.

Harl. 1269. Vol. II.

1. "Crude stelle." f. 1.
2. "Volo à stringere il bel crin d' oro." This and nos. 11, 13 and 14 were sung by "Signor Chechin" in the character of Claudio, possibly from "Claudio Cesare," by G. A. Boretti, 1672. f. 3.
3. "Dimmi pur, dolce mia uita." f. 5.
4. "Pur ch' io goda." f. 6.
5. "Amarti il cor non può." f. 8.
6. "Care tenebre." f. 9.
7. "Mie speranze." f. 11.
8. "Non mi parto da te." f. 13.
9. "Sparge al uento le querelle." f. 15.
10. "Rendeteui, ò pensieri." f. 17.
11. "A quel crine." f. 19.
12. "Degl' allori io son contenta." f. 21.
13. "Mi regna nel' core amore." f. 23.
14. "Sappi resistere, ò bella costanza"; preceded (at f. 25) by a recitative. f. 27.
15. "Parto; mà Pargoletto da mè non parte amor." f. 30.
16. "Al' aurora." From the allusion to Giunio in this aria, it is possible that it is taken from the opera "Giunio Bruto" by G. F. Tosi, 1686, rather than from G. B. Draghi's "La varietà di fortuna in Lucio Giunio Bruto," the German version of which does not appear to contain

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any song corresponding to the above. f. 31.
17. "E follia di chi si crede." f. 33.
18. "Rose indegne." f. 35.
19. "Donna, cagion de mali." f. 37.
20. "Fanciul, che porti in uolto." f. 38.
21. "E miracolo d' amore." f. 39.
22. "Al splendor che cangia in cenere." f. 41.
23. "Hor ch' in te miro il mio bene." f. 43.
24. "Son uassalo di cupido." f. 44.
25. "Ti dono un baccio": duet. f. 46.
26. "Sò ben io ch' à la bellezza." f. 48.

Harley 1272, ff. 1b–10, 76–96 *passim*.

Paper; late 17th cent. Narrow oblong octavo. See also below, under Songs.

ARIAS, *etc.*, apparently taken from Operas, with basses (generally figured) for harpsichord, in score. Other instruments employed are mentioned below. Nos. 5 and 6 are in the hand of Humphrey Wanley; the others in that of B. M. Berenclow.

1. "Venticelli che tacete"; with archlute. "[Domenico?] Gabrielli." f. 1b.
2. "Vinto hai gia." "Bernd° Pasqvini." f. 4b.
3. "Almeno un pensiero." "Carissimi." f. 5b.
4. "Il tacer." "All° Melani." f. 8b.
5. "Soavi Respiri": duet (Armida and Rinaldo). By the same. f. 76.
6. "Vanne invitto": duet. "Alessandro Scarlatti." This and nos. 7–11 have accompaniments for violins, *etc.* f. 78b.
7. "Al fulgor d'un serto aurato." Anonymous. f. 84.
8. "Non dar piu pene." Anonymous. f. 86.
9. "Con tromba sonora." "Berenclow." f. 88.
10. "Al dispetto ancor d' amore." Anonymous. f. 92.
11. "E chi non v' ameria." Anonymous. f. 96.

Harley 1863, ff. 13b, 128.

Paper; late 17th cent. Oblong octavo. See also below, under Songs.

OPERATIC numbers, with a figured bass, in score.

1. "O misera Dorinda." [From "Il pastor fido."] "Pietro Reggio." f. 13b.
2. "Che mi gioua." Anonymous. f. 128.

Additional 14237.

Paper; ff. 144. Late 17th cent. Oblong folio. In richly tooled morocco binding (Italian), with a shield of arms.

"IL CALIGOLA": Opera in 3 Acts, with symphonies and accompaniments for strings (?) and a figured bass for harpsichord, in score. Anonymous. In the same hand as Add. 14238, below, and probably by the same composer [? G. A. Boretti]. The characters are: Gelosia, Costanza and Delirio (in the prologue); Caligola, Artabano, Teosena, Gelsa, Nesbo, Claudio, Domitio, Cesonia and Tigrane.

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Additional 14238.

Paper; ff. 117. Late 17th cent. Oblong folio. In binding similar to that of Add. 14237, above.

"ERCOLE in tebbe": Opera in 3 Acts, with symphonies and accompaniments for strings (?) and a figured bass, for harpsichord, in score. In one scene a flourish of trumpets is introduced. Anonymous. Probably by G. A. Boretti, 1671. An alternative ending is added at f. 111b. Characters: Ercole, Ilo, Pelio, Aristeo, Iole, Megara, Clitarco, Caronte, Tersillo, Pluto, Proserpina, Venere, Teseo, and Tiferne.

Additional 16045.

Paper; ff. 283. Late 17th cent. Large folio. Belonged to Domenico Dragonetti.

DRAMATIC compositions in French, with overtures, ritournelles, symphonies, *etc.*, and accompaniments for strings, flutes, oboes (nos. 5–7), and trumpets and drums (no. 6), with a figured bass for harpsichord, in score. By Jean Baptiste Lully. They are his eight earliest works, but are not arranged in chronological order. Unless the contrary is stated, they are in 5 Acts, preceded by a Prologue.

1. "La Mascarade" (*sc.* "Le carnaval," Oct., 1675): a pastorale in 4 scenes. Characters: Le Carnaval, La Galanterie, Three Spaniards (who sing in Spanish), Musicians, Basques, and Chorus of Pleasures; Thyrsis, Filenus, Lichas, *etc.* f. 2.
2. "La feste de l'amour et de Bac[c]hus" [1672]: pastorale in 2 (?) Acts. Characters: Polymnia, Melpomene, and Euterpe; Thyrsis, Lycastus, Menander, Clymene, Callisto, Silvander, F[l]orestan, Damon, Chloris, Arcas, Shepherds and Shepherdesses. f. 23.
3. "Psyché" [1678]: tragedy in 3 Acts. Characters: Flora, with Chorus of Nymphs, *etc.*; Aglaure, Cydippus, Vulcan, a Cyclops, Venus, Apollo, Momus, Muses, Silenus, Satyrs, *etc.* In the 1st Act (at f. 53b) is introduced à "Plainte Italienne Chantée par deux hommes affligéz et par vne femme desolée." f. 45.
4. "Cadmus [et Hermione, 1673]": tragedy. Characters: Pallas, Melissa, Pan, the Sun, and Chorus of Shepherds; Hermione, a Grace, Aglante and her Nurse, three Africans, a Giant, Arbas, Cadmus, Love, two Tyrian Princes, the High Priest of Mars, Mars himself, Juno, Pallas, Jupiter, Hymen, *etc.* f. 73.
5. "Thesée" [Jan., 1675]: tragedy. Characters: Chorus of Graces and Pleasures, Venus, Mars, Chorus of Reapers, Ceres, and Bacchus; Ægle, Cleone, Arcas, Theseus, High Priestess, Medea, Dorina, two Old Men, Inhabitants of Enchanted Isle, *etc.* f. 115.
6. "Alceste" [1674]: tragedy. Characters: Nymphs of the Seine and the Marne, and of the Tuileries, La Gloire, Tritons, *etc.*; Alcides, Lichas, Strato, Cephissus, Lycomedes, Chorus of Thessalians, Soldiers, Admetus, Thetis, the Winds, Æolus, Aquilo, Zephyrus, Pheres, Alcestes, Cleanthes, Apollo, Diana, Charon, Alecto, Pluto and his Followers, Proserpine, *etc.* f. 157.
7. "Atys" [1676]: tragedy. Characters: Time, Flora, Spring, Zephyrs, and Melpomene; Atys, Idas, Sangarides, Cybele, Celenus, King of Phrygia, Melissa, Chorus of Phrygians, Doris, Morpheus, Fancy, Phobetor, Sangarius, Corybantes, *etc.* This copy differs considerably from Add. 24304 (see below), which is much fuller. f. 214.
8. "Isis" [1677]: tragedy. Characters: Neptune and Tritons, Renown, Apollo,

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Calliope, and Melpomene; Hierax, Pyrantes, Mercury, Jupiter, Isis, Hebe, two Nymphs, Argus, Pan, Syrinx, the three Fates, Io, Juno, *etc.* f. 261.

Additional 31436, ff. 118–149b.

Paper; late 17th cent. Folio. The MS. also contains Chamber Trios and Quartets and String Trios (see vol. iii).

INSTRUMENTAL parts of an anonymous Opera in 3 Acts: an imperfect set, consisting of the tenor, bass, and basso ripieno parts of Act i, the tenor and bass parts of Act ii, and the tenor and bass parts of nos. 1 and 7 and another (unnumbered) of Act iii.

Additional 33236, ff. 67b–69b.

Paper; late 17th cent. Folio. See also under sacred Songs (vol. i, p. 431).

DIALOGUE, "You say 'tis love"; by Henry Purcell. [From "King Arthur," 1691.]

Additional 12219.

Paper; ff. 42. End of 17th cent. Small folio. The MS. was purchased in 1841 from Thomas Rodd, who acquired it at James Bartleman's death in 1821.

INCIDENTAL music to Macbeth, with symphonies and accompaniments for serpent and other instruments, in score, in the same hand as the Ode by John Eccles in Add. 31456 (above, p. 216), and apparently *autograph*. In Add. 29378, ff. 57–95 (below, p. 242), consisting almost entirely of works by Eccles, the composition of this music is ascribed to him without reserve. The copy in the latter MS. was evidently taken from the present one, probably before the mutilation of the last page, which may possibly have contained the composer's name. The resemblance of the music to that popularly known as Matthew Lock's is very slight. For a further description of the MS., see Oliphant's *Catalogue of MS. Music in the British Museum*, 1842. Besides the singers mentioned there, the present MS. contains the names of — Nicholson, a tenor, and — Wiltshire, a bass (fl. 1697). For the former the name of — Short was substituted, apparently in a contemporary hand, and for the latter that of — Cook, which has been put in the place of each of the other 4 basses in turn.

Harley 1266, ff. 14–20b.

Paper; 17th–18th cent. Narrow oblong octavo. See also below, under Songs.

TWO SONGS for a soprano voice, with symphonies and accompaniments for strings, in score. Anonymous. After no. 1, three songs appear to have been removed.

1. "Da l' armi d' vn volto riparo non c' è": aria. f. 14.
2. "Lasciatemi, inhumani"; from an Opera, in which one of the characters is Placidia, but not from P. A. Bernardoni's play of that name, published in 1706. *Imperfect* at the end. ff. 18–20b.

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Harley 1270, ff. 19, 41b.

Paper; 17th–18th cent. Narrow oblong octavo. See also below, under Songs.

SONGS, apparently from Operas, in score.

1. "Se mi condanni"; with a figured bass for harpsichord, and at the end a ritornello for 3 strings. "Ber[e] Pasquini." ff. 19.
2. "Deh, rendi al Cor la pace"; with a bass. Anonymous. f. 41b.

Harley 1792.

Paper; ff. 51. 17th–18th cent. Oblong octavo.

"INTERMEDIO (*sc.* Intermezzo) à cinque, con Instromenti, Rinaldo, Armida, Vbaldo, Carlo, e Ninfa. Mvsica del Sig. Alessandro Melani, Parole del Sig. Pietro Cenciani"; with figured bass, in score. Probably entitled "Armida" or "Rinaldo ed Armida."

Additional 16110.

Paper; ff. 322. 17th–18th cent. Oblong quarto.

OPERA, in 3 Acts, with Sinfonia and accompaniments for oboes, flutes, bassoons, and strings, and, as usual in the solos, a figured bass for harpsichord, in score. According to a pencil note on f. 136, and another on f. 1 of Add. 16109 (with which Act i appears to have been originally bound up, see below), it is "La Proserpina" by [?Carlo Francesco] Polaroli. Apparently *autograph* (see f. 112b, *etc.*). Characters: Pluto, a Demon, Toralbo, Ormino, Alcasto, Clori, Nerea, Silvia, Endimione, Proserpina, Giove, Cerere, Nettuno, with Choruses (generally for 3 voices) of Nymphs, Shepherds, celestial and marine Deities, infernal Spirits, *etc.*

Additional 24889, *passim*.

Paper; beginning of the 18th cent., *etc.* Folio.

ARRANGEMENTS for strings (in parts) of portions of dramatic works, including the following:—

1. "[The] Wives' Victory." "[Godfrey] Finger." ff. 4, 27, 52, 72.
2. "The Moor of Venice." "J. Lenton." ff. 6, 29, 54, 74.
3. "Mustapha." Anonymous. ff. 7, 30, 55, 75.
4. "Lovers' Luck." "T. Tollett." ff. 10, 35, 58, 78.
5. The "Storm" (?). "Gillier." f. 12, 37, 80.
6–10. Five (?) works unnamed. "J. Baptist [Draghi or Lully]." ff. 16, 41, 60, 84.
11. "New Market (?)." Anonymous. ff. 19, 44, 64, 87.
12–17. "Indian Queen" [1692], "The Richmond Heiress" [1693], "Diocletian" [1690], and "The Mock Marriage" [1695], all by Henry Purcell; and "The Married Beau" and "Don Quixote" [1694], by John Eccles. A pot-pourri. ff. 21, 46, 66, 89.

For a further description of the above, see vol. iii, under Quartets for Strings and for Pianoforte with Strings; also under String Trios (18th cent.).

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Additional 5333, ff. 4, 57.

Paper; early 18th cent. Small folio. See also above, under Odes (p. 213).

DRAMATIC compositions, with instrumental accompaniments, in score, by Henry Purcell: transcripts by Dr. William Croft.

1. "King Arthur" [1691]. Wanting some of the numbers given in Rimbault's and Arkwight's editions, *viz.*, Overture, Military symphony in Act i, Introduction to Act ii, hornpipes at ends of Acts ii and iii, Duet "Two daughters of this aged stream" in Act iv, Trio "In vain are our faces," *etc.* (end of Act iv), Symphony (Britannia rises) in Act iv, and the greater part of the Masque in Act v. Only the first verses are given of the tenor airs with chorus, "Come, if you dare," and "How blest are shepherds." ff. 4–56b.
2. The music in the "Libertine" [1676], as in Add. 31447, ff. 148–151b (below, p. 246). ff. 57–61b.

Additional 5337, ff. 1–42.

Paper; early 18th cent. Small folio. See also under Oratorios (vol. i, p. 367).

INCIDENTAL music, by Henry Purcell, in score. The symphonies are written for flutes, oboes, strings, *etc.*, and, in the case of no. 2, for trumpets also.

1. [The Masque in] "Timon of Athens" [1678]. f. 1.
2. "The Musick in 'Bonduca'" (as in Add. 31447, below). [1695.] Apparently in the hand of Dr. Blow (*cf.* Add. 31457, f. 1, *etc.*). ff. 27–42.

Additional 14185.

Paper; ff. 239. Early 18th cent. Oblong folio.

"IL TRIONFRO (*sic*) di Camilla: Opera Del Sig^{r} Giou. Bono[ncin]i"; in 3 Acts, with symphonies and accompaniments for strings, and a bass (occasionally figured) for a harpsichord and in one number for 2 harpsichords, in score. Apparently the same as the opera described in Riemann's *Opern-Handbuch* (2nd supplement) as "Camilla, regina de' Volsci...von M. Ant. Buononcini....(Wien, 1697)." This latter date is corroborated by Add. 14186 (below), which contains airs from the same opera; it is, however, there (as in the present MS. and Add. 31542, below) ascribed to Giovanni Buononcini (see description of the latter MS. in the *Catalogue of Additions*, and Burney's *History of Music*, vol. iv, p. 210). Characters: Camilla, Linco, Prenesto, Mezio, Lavinia, Tullia, Turno, Latino, Sabino, *etc.*

Additional 14186, ff. 1–100b.

Paper; early 18th cent. Oblong folio. See also below, under Songs.

"ARIE del opera della 'Camilla,' musica del Sig^{re} Giouanni [Battista] Bononcino, 1697"; with instrumental accompaniments, in score (*cf.* Add. 14185, above).

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Additional 15980.

Paper; ff. 44. Early 18th cent. Oblong quarto.

"SECOND Interlude conformable to the parts as originally done," beginning "The sun hath Climb'd y^e^ burning Steep"; with symphonies and accompaniments for French horns, oboes, flutes, bassoons, and strings, in score. In the *Catalogue of Additions* for 1846 said to be by J. E. Galliard or Dr. Pepusch. It is probably part of the Masque of "Myrtillo," by the latter composer [1716]. Characters: Florimel, Myrtillo, Cupid, and Satyr.

Additional 15992.

Paper; ff. 156. Early 18th cent. Oblong quarto.

"TURNO Aricino": musical drama in 3 Acts, with symphonies and accompaniments for trumpets, "schalmaux" or "chalamaux" (*sc.* chalumeaux), flutes, oboes, bassoons, and strings, including viol d' amore, and a figured bass for harpsichord, in score. The words by Silvio Stampiglio, the music by Giovanni Battista Buononcini [about 1710]. Characters: Turno Erdonio, Egeria, Livia, Lucio Tarquinio Superbo, Geminio, Ottavio Mamilio, and Ascanio.

Additional 15993.

Paper; ff. 133. Early 18th cent. Oblong folio. Belonged to Charles Wesley, and afterwards to Domenico Dragonetti.

"VENCESLAO": musical drama in 5 Acts, with symphonies and accompaniments for oboes, horns, trumpets, and strings, in score. By Giovanni Maria Capelli; the words by Apostolo Zeno. Characters: Ernando, Venceslao, Casimiro, Alessandro, Gismondo, Lucinda, and Erenice, with a short 4-part Chorus at the end.

Additional 17853, f. 41b.

Paper; early 18th cent. Folio. See also under Anthems (vol. i, p. 64), and under Pianoforte and Violin Solos (vol. iii).

"NO MORE Invaide me": song, with bass, in score, from "Renaldo" [? by John Eccles, 1699].

Additional 22101.

Paper; ff. 94. Early 18th cent. Oblong folio.

"ARIE con Stromenti Dell' Opera intitolata 'La Pastorella.' Rappresentata da' Pupazzi Nel Palazzo del Sig. Ambasciator di Venezia, 1705—Atto P[ri]mo del Sig. [Carlo] Cesarini, Atto 2° Del Sig. Giannino (*sc.* Giovanni detto del Violone), Atto 3° del Sig. [? Giovanni Battista] Bononcini con l'aggiunte Del Sig. Alessandro Scarlatti"; with instrumental symphonies and accompaniments, in

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score. Burney, *History of Music*, vol. iv, p. 206, speaks of this pasticcio as "Love's Triumph," under which name an English version was published in 1708, containing all the songs in the present MS. except "Liso, non pauentar" (f. 33), "Se tu sei la mia vita" (f. 67), "Vi sento, vi miro" (f. 76), and "Un fido cor" (f. 91), which last two airs are here ascribed to Scarlatti, together with other airs probably by Francesco Gasparini, whose name Burney mentions as one of the contributors; he makes no mention of Scarlatti or Buononcini. Characters: Eurilla, Serpetta, Liso, Licisca, *etc.*

Additional 22102.

Paper; ff. 181. Early 18th cent. Oblong folio.

"Il Xerse": Opera in 3 Acts, with symphonies and accompaniments for flutes, strings (lute, archlute, *etc.*), and a figured bass for harpsichord, in score, by Giovanni Battista Buononcini [1694]. Characters: Xerse, Artamene, Elviro, Romilda, Adelanta, Eumene, Amastre, Clito, Aristone and Ariodate.

Additional 22759, ff. 47–51b (reversed).

Paper; early 18th cent. Oblong octavo. Inserted in a volume of late 16th cent. Anthems (vol. i, p. 4), *etc.*

"Victumnus (*sc.* Vertumnus), Flora, you that bless the fields": song written by Raphael Courteville for Durfey's "Don Quixote," 1695, for which Purcell wrote most of the incidental music.

Additional 29378, *passim*.

Paper; early 18th cent. Folio. The MS. belonged to J. W. Windsor, of Bath, in 1802, and to Vincent Novello in 1816–1829. See also above, under Duets (p. 61) and Odes (p. 214).

Incidental music, in score, by John Eccles, with the exception of the last number. The instruments employed in the symphonies and accompaniments, where given in the MS., are indicated below; where none are mentioned, a basso continuo is to be understood.

1. "Rinaldo and Armida," 1699; with accompaniments for flutes, *etc.* f. 3.
2. "Macbeth" [about 1697]; evidently transcribed from Add. 12219 (above, p. 238). ff. 57–95.
3. "Look down, yee blest": described as "procession in 'Y^e^ Spanish Fryar'" [1696 ?]. f. 139.
4. "She heard the summonds": "procession in 'Aurenge Zebe'" [1698 ?]. f. 139b.
5. "I lov'd and am belov'd again": dialogue in "Y^e^ Adventures of five hours" [about 1700]. f. 140b.
6. "Hark, y^e^ big drums": duet with accompaniments for trumpets, drums, *etc.*, in "Pyrrhus, King of Epire," 1695. f. 148.
7. Song, "Fair Belinda's Youthfull charmes"; duet, "Look down, great Hymen"; and dialogue, "Oft have you told me." In "She Ventures, and He Wins," 1696. ff. 149, 150, 151.
8. Song for three witches, with chorus, beg. "Sisters, whilst thus I wave my wand"; song, "Hark, the trumpets and the drums"; and song, "Oh,

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take him gently." With accompaniments for trumpets, *etc.* In "Cyrus the Great," 1696. ff. 154b, 157, 159.

9. Duet, "Let us revell," sung by two bullies in "Y^e^ Lovers' Luck," 1696. f. 160b.
10. "Faith and troth": dialogue in "Y^e^ Citty Lady," 1697. f. 161b.
11. "Why so coy": dialogue in "Y^e^ Husband his own cuckold," 1696. f. 164.
12. Three dialogues, with chorus, "Shou'd I not lead a happy life"; "Hark you, Madam"; and "Pretty Miss, let us talk together." In "Love's a jest," 1696. ff. 167, 170b, 174.
13. "For you who are rid": duet in "Y^e^ Unnaturall Brother," 1697. f. 177b.
14. "Beyond the desart mountains": song in "Y^e^ Married Beau," 1694. With instrumental accompaniments. f. 179.
15. "Her eyes are like y^e^ morning": song with accompaniments for flutes, violins, *etc.* In "The Novelty," 1697." f. 181.
16. "Fill all the glasses": duet in "King Harry y^e^ 5th" [about 1702]. f. 188.
17. "The Mask in 'Y^e^ Pilgrim'"; with accompaniments for trumpets, violins, *etc.* "D[aniel] Purcell," 1700. f. 194.

Additional 31405, ff. 134–143.

Paper; early 18th cent. Folio. See also under Anthems (vol. i, p. 48).

SEPARATE numbers from dramatic works by English composers, with instrumental symphonies, *etc.*, in score.

1. Part of the "Libertine," from the "Ball Song," beg. "Nymphs and Shepherds," to the end of the chorus "In these delightfull pleasant Groves." By H. Purcell. [1676.] f. 134.
2. "Song with violins on a ground," beg. "Here y^e^ Deities approve." Anonymous. f. 138.
3. "Ball-song, No. y^e^ 7th, 1706," beg. "Shepheards, tune your pipes." "D. Purcell." It is divided into several verses for treble solo, against which the initials of the original (?) performers are placed, and it ends with a chorus. f. 140.

Additional 31448, f. 31.

Paper; early 18th cent. Folio. See also above, under Odes (p. 214).

"CELEMENE, pray tell me": duet, with a bass, in score, by Henry Purcell. Sung by "Jemy Bowin" and Mrs. Cross. The words by Durfey.

Additional 31452, ff. 1, 28b, 40.

Paper; early 18th cent. Folio. Bookplate and signature of James Kent, organist at Trinity College, Cambridge (before 1737). See also above, under Odes (p. 215).

INCIDENTAL music by Henry Purcell, with symphonies and accompaniments for instruments, in score. Transcribed by Dr. William Croft, possibly from Add. 31447 (below, p. 246).

1. "Masque in 'Timen (*sic*) of Athens.'" [1678.] With oboes, *etc.* f. 1.
2. "Bonduca." [1695.] f. 28b.
3. "Œdipus." [1692.] f. 40.

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Additional 31453, ff. 39–183b, *passim*.

Paper; early 18th cent. Small folio. The MS. also contains other compositions, vocal and instrumental, all described elsewhere.

INCIDENTAL music by various composers, and in various hands, in score.

1. "Indian Queen Musick." [1692.] "Henery Purcell." Some of the instrumental dances, *etc.*, printed by Goodison [1790?] are omitted. At the end (f. 69) is a "Last Act" [? masque in Act v] by "Daniel Purcell" [1696], "Mr. Henery Purcell being dead." ff. 39–83.
2. Two overtures and other instrumental numbers (Siciliana, Gavotte, hornpipe, concerto, minuet, *etc.*), from a 3-Act drama without title or composer's name. In the same hand as the Ode to St. Cecilia, which follows it (f. 133), and which is possibly by John Eccles. ff. 84–132.
3. "A song in 'The Pretenders,'" beg. "All things seem deaf"; with a bass. By John Eccles. f. 150b.
4. "Restless in thought" [from "She ventures, he wins"]; with figured bass. *Imperfect.* By the same. This and no. 3 are printed in Eccles' *General Collection of Songs*, 1703. f. 151b.
5. A Masque ["Venus and Adonis?"], apparently copied at a later date by the same transcriber [— Dolbin] as Add. 22100 (above, p. 230). *Imperfect* at the end. Partly "from Mr. Benford's score." ff. 152–168b.
6. "See, where repenting Cælia lyes" sung by Mrs. Ayliff, in "The Married Beau." [1694.] "Hen. Purcell." This and nos. 7–9 have figured basses. f. 171.
7. "Oh, lead me to some peaceful gloom"; from "Bonduca." [1695.] By the same. f. 172b.
8. "Since times are so bad": dialogue in "Don Quixot," Part ii, Act iv. By the same. [1694.] f. 173b.
9. "A Lass there lives upon the green"; from "Oroonoko." [By the same, 1695.] f. 182b.

Additional 31488, ff. 46–55.

Paper; early 18th cent. Oblong folio.

"NON han core": recitatives and arias, with a figured bass for harpsichord, by [Alessandro?] Scarlatti. Probably from Act iii of "La Rosaura" [about 1690]. Alluded to in the introduction to the Gesellschaft für Musikforschung's edition of that Opera.

Additional 31495.

Paper; ff. 61. Early 18th cent. Oblong folio. Bookplate of Thomas Bever, LL.D.

"LA LOTTA d' Alcide, con Acheloo. Drama per il Teatro Ellettorale d' Hannover...1689." Written for solo voices (Alcides, Deianira, Achelous and Œneus), with overture, symphonies, dances, *etc.* for flutes and strings, in score, by Steffani.

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Additional 31513.

Paper; ff. 148. Early 18th cent. Oblong folio. Belonged in the 18th cent. to [William (?)] Savage, and in 1817 to R. J. S. Stevens.

"La Rosaura"; in 3 Acts, with instrumental symphonies and accompaniments, including a figured bass for harpsichord, in score, by Alessandro Scarlatti. The words by Abbate Giovanni Battista Lucini. About 1690. Characters: Venere (in the Prologue), Celindo, Elmiro, Climene, Rosaura, and Lesbo.

Additional 31517, ff. 1, 27.

Paper; early 18th cent. Oblong folio. The MS. also contains a Song (1722), described below, and Pianoforte Instructions, in vol. iii.

Portions of Operas, in score.

1. "Le Nozze col nemico" (Act i, and apparently part of Act ii); with symphonies and accompaniments for strings, and a figured bass for harpsichord. "[Alessandro] Scarlatti." About 1700. ff. 1–22b.
2. "Tu vuoi ch' io viua, o cara": duet, with flute and a bass for harpsichord. "Leonardo Vinci." [From "Artaserse," 1730.] ff. 27–34.

Sloane 3752, ff. 2–3, 7, 29b–31b.

Paper; about 1700. Duodecimo.

Songs, *etc.*, inserted, without the music, in a volume of alchemical and chemical processes and experiments.

1. "The Songs In y^e^ Theater of Musick" [published by Henry Playford, 1685], including (a–c) Three songs in "The Disappointment, or The Mother in fashon." [Set to music by Captain Henry Pack and Robert King.] ff. 2–3;—(d) "Awake, oh Constantine"; from Act i of "Constantine." [Set by Thomas Farmer.] f. 7.
2. Part of the dialogue in Shakespeare's "A Midsummer Night's Dream," selected and slightly altered for insertion in an Opera called "The Fairy Queen." [(?) Henry Purcell's setting]. ff. 29b–31b.

Additional 22104, ff. 110–133.

Paper; about 1700 (?). Oblong quarto. See also below, under Songs.

Arias, with symphonies and accompaniments for strings (in no. 1, for trumpets also), and a figured bass for harpsichord, in score. The first four are by Alessandro Scarlatti, and are taken from "Il prigionier fortunato," 1698, except perhaps no. 3, which does not appear in Add. 16126 (above, p. 234).

1. "Povera Pellegrina." f. 110.
2. "Cangia il cielo." f. 120.
3. "Del caro mio tesoro." f. 123.
4. "Con lusinghe." f. 127b.
5. "Diro che non son quella." Anonymous. f. 131.

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Additional 29398.

Paper; ff. 44. About 1700. Folio. Bookplate, with arms, of Robert Smith, of St. Paul's Churchyard.

"THE JUDGMENT of Paris": a masque for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, oboes, flutes, strings, and kettle-drum, and a figured bass for harpsichord, in score; composed by Daniel Purcell in 1699 or 1700, and performed in 1701 (see f. 1b). Characters: Mercury, Paris, Juno, Pallas, Venus, *etc.*

Additional 31447, ff. 2–64, 148–151b.

Paper; about 1700. Folio. Inside the cover is written in pencil the name J. Pears, Bath. The MS. also contains some of Purcell's Odes (above, p. 215).

INCIDENTAL Music, with symphonies and accompaniments for instruments, in partially compressed score, by Henry Purcell. Where the instruments employed, other than violins, are mentioned, they are indicated below.

1. "Œdipus" [1692]; consisting of nine bars of Prelude, "Hear, ye sullen Powrs" (solos and chorus), "Musick for a while" (alto solo), and "Come away; do not stay" (bass solo and chorus). ff. 2, 3, 3b.
2. The masque in "Timon of Athens" [1678]; with accompaniments for flutes, oboes, *etc.* The names of the singers, George, Jacob, and [Richard] Leveridge are added in pencil in a later hand. f. 5.
3. "Bonduca" [1695]: "Hear us, great great Rugwith" (solos and chorus), "Hear, yee Gods of Brittain" (bass recit.), "Sing, yee Druids" (duet and chorus), "Divine Andates" (tenor recit.), "To arms! your Ensigns strait display" (duet), "Britains, strik[e] home" (duet and chorus). ff. 13, 14, 14b, 16, 16b, 17.
4. "King Arthur" [1691]; with accompaniments for oboe, flutes, trumpets, *etc.* Other numbers given in Rimbault's and Arkwright's editions are missing here, as well as the overture which commences the opera in Goodison's edition [1790?]. The order of the three numbers which follow the chorus, "Round thy coasts," is different from that of the printed editions. f. 18b.
5. "Circe" [1676?]: a Prelude of six bars, "We must assemble" (bass air and chorus), "The Aire with Musick gently wounds" (*sic*) (alto air and chorus), "Come, ev'ry Dæmon" (tenor air), "Circe, the daughter of y^e^ Sun" (chorus), "Lovers who" (treble recit.), "Great minister of Fate" (chorus), short dance of Magicians, and "Pluto, arise" (bass air). ff. 47, 48, 48b, 49, 49b, 50, 50b.
6. "Indian Queen" [1692]; with accompaniments for trumpets, flutes, kettle-drum, *etc.* It contains all the music published by Goodison [1790?], except the duet, "If so your goodness," and the instrumental music at the end, and has, in addition, the masque added by Daniel Purcell in 1696. ff. 51–64.
7. "The Libertine" [1676]; with accompaniments for trumpets, *etc.* It consists of "Nymphs and Sheperds" (treble air), followed by "We come, we come" (chorus), "In these delightfull pleasant groves" (chorus), "Prepare now, ghosts" (bass recit. with chorus), and "In mischeife they've all" (alto recit.), followed by "Let 'em come" (chorus). ff. 148, 148b, 149, 150, 151, 151b.

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Additional 31520.

Paper; ff. 37. About 1704 (see fly-leaf). Oblong folio.

COLLECTION of airs and duets, with a figured bass for harpsichord and occasionally a part for a violin, in score; apparently from an Opera in which the characters are Tomiri, Artaserse, Oronte, *etc.* (see f. 20), probably "Tomiri, regina di Scitia," composed by Giovanni Battista Buononcini and performed in 1704.

Additional 22099, ff. 26–69b *passim.*

Paper; about 1704–1707 (see below). Folio. The MS. also contains Anthems, Hymns, sacred Songs, Catches, Duets, an Ode, secular Songs, Harpsichord Solos and String Trios; all described elsewhere.

FRAGMENTS of Incidental Music, mostly with a bass, in score; apparently in the hand of a musician named Clark (but not that of Jeremiah Clark), whose name is found on ff. 9, 55, and 90 at the end of pieces by other composers. The collection in which they appear was probably made soon after the publication of Francis Horton's *Collection of songs by several masters*, 1704, which contains many of the tunes.

1. "The Beaux' character": song beg. "A Wig that's full." [From "Hampsted Heath."] "Ramondon." f. 26.
2. "So fair yong Cœlia does appear." [From "The Triumph of Virtue."] "D. P[urcell]." f. 32.
3. "Let the dreadful engines": song. [From "Don Quixote," 1694.] "H. P[urcell]." f. 32b.
4. "Far from thee be anxious care": song from the "Judgment of Paris." "[J.] Weld[on," 1702]. f. 34.
5. "Let all mankind the pleasure share": duet. [From "Diocletian," by H. Purcell, 1690.] f. 35.
6. "Haste, brother King": duet. [From "Tyrannic Love," 1686.] By the same. f. 38b.
7. "Celadon, when spring came on": song. [From "The Old Mode and the New." By the same. f. 40b.
8. "Must then a faithful lover go": song. [From "The Mad Lover," 1701.] "[J.] Eccles." f. 43.
9. "Genius of England": song, with trumpet obligato. [From "Don Quixote, 1694.] "H. P[urcell]." f. 44b.
10. "I burn, I burn": song. [From "Don Quixote," 1694.] "[J.] Eccles." f. 45b.
11. "Jack, thou'rt a Toper": catch. [From "Bonduca," 1695.] "H. P[urcell]." f. 46.
12. "Dear, pritty youth": song. [From the "Tempest," 1690.] By the same. f. 46b.
13. "Come, let us agree": duet. [From "Timon of Athens," 1678.] By the same. f. 47b.
14. "May the God of wit": trio. [From "The Fairy Queen," 1692.] By the same. f. 47b.
15. "Stay, ah! stay": song. [From "The Fair Penitent."] 1708. "[J.] Eccles." f. 49b.
16. "O ravishing delight": song. [From "The Judgment of Paris," 1700.] "D. Purcell." f. 50b.
17. "Celia has a thousand charms": song. [From "The Rival Sisters," 1695.] "H. Purcell." f. 51b.
18. "Celia, my heart has often rang'd": song. [From "She would and she wouldn't," 1703.] "[John] Weldon." f. 52.
19. "While gentle Parthenissa walks": song. [From the "Tender Husband."] "D. Purcell." f. 53b.
20. "Oh! lead me to some peaceful gloom": song. [From "Bonduca," 1695.] "H. Purcell." f. 58b.

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21. "Ah, how sweet it is to love": song. [From "Tyrannic Love," 1686.] By the same. f. 59.
22. "From Rosy Bow'rs": song. [From "Don Quixote," 1694.] By the same. f. 60b.
23. Overture, "Brittans (*sic*), strike home" (chorus), and "To arms" (duet); from "Bonduca." [1695.] By the same. ff. 61b, 62.
24. "Fairest isle": duet. [From King Arthur, 1691.] By the same. f. 62.
25. "Sound, Fame": song with trumpet obligato. [From "Diocletian," 1690. By the same. f. 63b.
26. "As soon as the chaos": duet. [From "The Marriage-hater," 1692.] By the same. f. 67b.
27. "Come, let us leave the town": duet. [From "The Fairy Queen," 1692.] By the same. f. 68b.
28. "I see she flys me": song. [From "Aurenge-zebe," 1676.] By the same. f. 69.
29. "Love is an empty, airy name": song. [From "The City Lady," 1697.] "[J.] Eccles." f. 69b.

Additional 14121.

Paper; ff. 158. About 1711. Oblong folio.

"[Flavio Anicio] Olibrio," Acts i and ii; with symphonies and accompaniments for strings (including lute and archlute), and a figured bass for harpsichord, *etc.*, in score. [By N. A. Porpora, 1711.] Most of the first 29 leaves are in the hand of an amanuensis; the rest *autograph*. Characters: Olibrio, Fedele, Placidia, Ricimero, Olderico, Teodolinda, and Perletta.

Additional 31993, ff. 6–50, 56, 64b–78.

Paper; about 1712. Oblong quarto. The MS. also contains a Duet (above, p. 62), Songs (below), and Chamber Duets, described in vol. iii.

Operatic songs, with a bass, generally figured, for harpsichord, in score, by anonymous composers flourishing about 1712, in which year selections from all the operas named were already published by J. Walsh. See frontispiece to *The Songs in the Opera of Hamlet*, 1712.

1. "Spento quel mostro Indegno." f. 6.
2. "Con danze belle scherzan gl' amori": chorus. The melody only. f. 7b.
3. "Love wou'd invade me." [From "Thomyris," by G. B. Buononcini, A. Scarlatti, *etc.*, London, 1707.] f. 8b.
4. "Tho' to conquer proud love is preparing." [From "Love's Triumph," by F. Gasparini, *etc.*, 1708.] f. 9b.
5. "La speme lusinghiera"; from "Etearco." [? By G. B. Buononcini, 1707.] f. 11.
6. "Since in vain I strive to gain yow." [From "Thomyris."] f. 13.
7. "Whilst distrust my soul's assailing"; from "Clotilda." [By F. Conti, 1709.] f. 15.
8. "Think not that I will all ways love the[e]" ("Rimirarvi"); from the same. f. 16b.
9. "To slight my love"; from "Almahyde." [By an unknown composer, 1710.] f. 17b.
10. "Empia stella"; from "Hydaspes." [By F. Mancini, 1710.] f. 19b.
11. "Ritorna già nel viso"; from the same. f. 21b.
12. "Vi farà pugnando strada"; from the same. f. 23b.
13. "Molto Voglio"; from "Rinaldo." [By Handel, 1711.] f. 25.
14. "Si candida è Sibella"; from "Antiochus." [By F. Gasparini, 1705. Performed in London, 1711.] f. 27.
15. "Si lietto (*sic*), si contento"; from the same. f. 28b.

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16. "Abruggio (*sic*), av[v]ampo e fremo"; from "Rinaldo." f. 31.
17. "Ah, neuer yett was known." [From "Camilla," by M. A. Buononcini, 1693. Performed in London, 1706.] f. 33.
18. "Love and ambition." [From the same.] f. 35.
19. "Yes, yes; 'tis all I want." [From the same.] f. 37.
20. "Tho' over all mankind besides." [From "Caligula," by R. Leveridge, 1698.] f. 39.
21. "L' una e l' altra mi rende contenta"; from "Hamlett." [By F. Gasparini, 1705. Performed in London at the beginning of 1712.] f. 41b.
22. "See, Sirs, See here a doctor rare." [From "The Quacks or Farewell, folly."] f. 45.
23. "Dear Adonis." f. 46b.
24. "Transporting joy." f. 48.
25. "Darò morte à traditori." f. 56.
26. "No, più non bramo." f. 64b.
27. "Sai pur s' io viuo"; with an additional part for violin or flute. Possibly the second part of no. 26. f. 65b.
28. "O morire, ò il caro bene." f. 68b.
29. "Se manca la ui giada" (*sc.* rugiada). f. 70.
30. "Vieni, o cara e lieta." f. 71b.
31. "Se ritorni, amato bene"; with an additional part for violin or flute. f. 73.
32. "Sole degl' occhi miei." f. 76.
33. "Torni in poi tranquille, Chiare L'acque." f. 77b.

Additional 31455, parts i–iv, *passim*.

Paper; after 1713 (see Part iv, f. 32). Small folio. The MS. also contains Motets (vol. i, p. 295), part of a Cantata (above, p. 15), Duets (p. 63), Odes (p. 216) and a Song, described below.

TENOR, contra-tenor, bass and thorough-bass parts of choral numbers in Incidental Music by Henry Purcell.

1. "The Opera in 'The Indian Queen'" [1692]. i–iv, f. 2.
2. "The Mask in 'Œdipus'" [1692]. i, f. 2; ii, iii, f. 3; iv, f. 4b.
3. "The Libertine" [1676]. i, f. 3; ii, iii, f. 4; iv, f. 7.
4. "Bonduca" [1695]. i, f. 4; ii, iii, f. 5b; iv, f. 12.
5. "The Mask in 'Timon of Athens'" [1678]. i, f. 4b; ii, f. 6; iii, f. 7; iv, f. 14.
6. "Dioclesian" [1690]. i, f. 5b; ii, f. 7b; iii, f. 9; iv, f. 18b. For the *autograph* dedication to this opera, see Stowe MS. 755, f. 34.
7. ["King Arthur," 1691]: only the trio "For folded flocks." i, f. 13; ii, f. 16; iii, f. 21b; iv, f. 53b.
8. Bass and thorough-bass parts of the treble air "Let ambition fire thy mind" in "Mr. [John] Weldon's Prize Musick,'" *sc.* his setting of Congreve's Masque "The Judgment of Paris," for which he was awarded the 1st prize in 1700. iii, f. 6b; iv, f. 49.

Additional 14172.

Paper; ff. 202. About 1714. Oblong folio.

"SCIPIONE Nelle Spagne: Opera Rappresentata nel Teatro di S. Bartolomeo Nell' anno 1714, Del Caualier Sig^re Alessandro Scarlatti"; in 3 Acts, with symphonies and accompaniments for trumpets, oboes, lute and strings, and a figured bass for harpsichord, in score. Characters: Scipione, Marzio, Elvira, Varrone, Sofonisba, Luceio, Pericca, Cardenio and Trebellio.

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Additional 31588, ff. 13–90.

Paper; A.D. 1717, *etc.* Folio. The volume also contains printed dramatic works.

"PAN and Syrinx, an Opera; the words by Lewis Theobald, 1717, set to music by Mr. [Johann Ernst] Galliard, and performed in Lincoln's Inn Fields Theatre"; with symphonies and accompaniments for oboes, flutes, hunting horns, bassoons, strings, and (in the recitatives) a figured bass for harpsichord, in score. Characters: Pan, Syrinx, Diana, Nymphs and Sylvans. Folios 69–90 are occupied by "Additional Music to the Opera," in which the names of the singers are given (ff. 72, 89b).

Additional 14173.

Paper; ff. 195. About 1718. Oblong folio.

IL TRIONFO Dell' Onore, Del Cau^re Aless^o Scarlatti, Opera 110 .... 1718"; in 3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score. Characters: Ricardo, Capitan Rodimarte, Flaminio, Leonora, Cornelia, Rosina, Erminio and Doralice.

Additional 16066.

Paper; ff. 178. About 1718. Oblong folio. Belonged to Charles Wesley.

"ANTIGONA": Opera in 3 Acts, with overtures, symphonies and accompaniments for trumpets (divided in the overture into two "cori"), oboes and strings, with a bass (occasionally figured) for harpsichord, in score, by Giuseppe Maria Orlandini [1718]. Characters: Creonte (Cavaliere Nicolò Grimaldi), Antigona (Signora Antonia Merighi), Ceraste (Carlo Broschi), Osmene (Antonio Bernacchi), Evalco (Giambattista Minelli), Giocasta (Signora Teresa Cotti) and Ormindo (Francesco Costanzi).

Additional 14171.

Paper; ff. 215. About 1719. Oblong folio.

"ATTILIO Regolo .... Opera 112—Del Caualier Alessandro Scarlatti. In Roma, 1719": Opera in 3 Acts, with symphonies and accompaniments for trumpets, oboes, horns and strings, and a figured bass for harpsichord, in score. Characters: Fausta, Amilcare, Santippo, Eraclea, Leonzio, Emilia, Attilio and Eurilla.

Additional 24305.

Paper; ff. 92. About 1719. Folio. Belonged to Charles Hatchett.

THE PRINCIPAL arias, and one quartet, in the Operas "Lucio Vero" [1719] and "Sesostri" [1710], by Francesco Gasparini, in score. The instruments employed in the accompaniments, *etc.*, to the former opera are a mandola (*sc.* cithern), trumpets, flutes, and strings, with a bass,

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occasionally figured, for harpsichord. Characters: Lucio Vero, Aniceto, Berenice, and Vologeso. The instruments in "Sesostri" are not named, nor are the characters. The selections from this opera are interspersed with those from "Lucio Vero."

On f. 52b is the note "Aliberti [probably Giuseppe Matteo Alberti, of Bologna] Op[a] P[a] [Bologna, 1713], 1719"; from which, coupled with the fact that "Sesostri" was performed there in 1719, it may be conjectured that this transcript was made in that year, when both works were probably given at Bologna.

Additional 14120, ff. 1–154.

Paper; A.D. 1720. Oblong folio. The MS. also contains a Cantata (above, p. 15).

"ANGELICA [e Medoro]": described by Fétis as an "Azione teatrale"; in two parts, with symphonies and accompaniments for oboes (short and long), trombe da caccia, and bassoons, and a figured bass for harpsichord, in score. [By N. A. Porpora.] Part i was begun on 7 August, and Part ii (f. 74) on 19 August, 1720. The words are by Metastasio, as are also those of the Licenza or Epilogue (f. 149), addressed to [the Empress] Elisa[beth Christina], who was married in 1708. The names of the singers must refer to a later performance. They are Signora Marianna, [Gioacchino Conti, *detto*] Gizziello (b. 1714), [Carlo] Brosco [*al.* Broschi, *detto* Farinelli], [La] Rom[agnin]a, and [La] March[esi]na [probably the Maria Antonia Marchesini *detta* La Lucchesina, mentioned by Burney as singing in London in 1737–1739].

Additional 14118.

Paper; ff. 108. A.D. 1721. Oblong folio.

"GL' ORTI Esperidi": described by Fétis as an "Azione teatrale"; in two parts, with symphonies and accompaniments for trombe da caccia, oboes, bassoons, and strings, and a figured bass for harpsichord, in score. [By N. A. Porpora.] Finished 22 August, 1721. *Autograph.* Characters: Adone, Venere, Marte, Egle, and Pallade.

Additional 14168.

Paper; ff. 128. A.D. 1721. Oblong folio.

"GRISELDA, opera 114, Posta in Musica Dal Cau[e] Alessandro Scarlatti per sua Eccellenza Sig[e] Principe Ruspoli. In Roma, Xbre 1720 e Genn[o] 1721": Opera in 3 Acts, with symphonies and accompaniments for trumpets, horns, flutes, oboes, and strings, and a figured bass for harpsichord, in score. *Autograph.* Characters: Gualtiero, Griselda, Ottone, Corrado, Roberto, Costanza, *etc.*

Additional 31502, ff. 104–107b.

Paper; about 1721 (?). Narrow oblong octavo. See also below, under Songs.

"SE MI condanni": song of two verses for a soprano voice, with a figured bass for harpsichord in score, by Bernardo Pasquini. From the

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ritournelle for 3 instruments which follows it in Harley MS. 1273, f. 21b (above, p. 233), it would appear to be taken from an Opera.

Additional 14232.

Paper; ff. 150. About 1723. Oblong folio.

"PARTENOPE": Opera in 3 Acts, with symphonies and accompaniments for oboes and strings, and occasionally trumpets and drums, in score, by Leonardo Vinci (?). The signature on f. 2 is not easily legible, but the date of this composer's "Partenope" (1723) appears to suit the present MS., and no one else whose signature at all resembles the above is known to have written an opera of this name. *Autograph.* Characters: Partenope, Arsace, Armindo, Rosmira, Ormonte, and Emilio.

Additional 25484.

Paper; ff. 131. A.D. 1723. Folio. Belonged to Granville Sharpe and Alfred Roffe (before 1863).

"THE FOUR Chorus's in the Tragedy of 'Julius Cæsar,' written by...John Sheffield, Late [1st] Duke of Buckinghamshire, &c. Set to Musick by J. Ernest Galliard. 1723." *Autograph.* The symphonies and accompaniments are for flutes, oboes, and strings, with a figured bass for harpsichord.

1. "Whither is Roman Honour gone?" f. 7.
2. "Lo, to prevent this Mighty Empire's Doom." f. 43.
3. "Tell, Oh tell me, whence arise these desorders." f. 74.
4. "How great a Curse." f. 95.

At the end (ff. 123–131b) is the *printed* libretto of the same composer's Serenata, "Love and Folly" (dated "MDCCXXXIX"), between the interludes of which the above choruses were performed.

Kings 319.

Paper; ff. 64. About 1724, 1774. Small quarto.

LIBRETTOS of two works described as "Drama per Musica."

1. "Il Vespasiano." [Words by N. Haym, music by Attilio Ariosti, 1724.] Characters: Vespasiano (Giuseppe Boschi), Tito (Senesino), Domiziano (Margarita Durastante), Arricida (Francesca Cuzzoni), Gesilla (Anastasia "Rombinson," *sc.* Robinson), and Sergio (Gaetano Berrenstatt), *etc.* ff. 1–26b.
2. "Il Conclave del 1774 . . . da recitarsi nel Teatro delle Dame Nel Carnevale del 1775 . . . In Roma." The words chiefly by Pietro Metastasio, the music by Nicolò Piccini. Characters: the Cardinals (18 of whom are named), with a Chorus of Servants, *etc.* ff. 27–64.

Additional 14239.

Paper; ff. 238. A.D. 1700–1725. Oblong folio.

"LA CASSANDRA indouina": Opera in 3 Acts, with symphonies and accompaniments for strings, and a figured bass for harpsichord, in score.

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Anonymous. Probably by Nicolò Fago, 1713. Characters: Cassandra, Clitia, Dorina, Apollo, Corebbo, and Delbo.

Additional 31530.

Paper; ff. 163. A.D. 1700–1725. Oblong folio.

["PORSENNA"]: Opera in 3 Acts, with instrumental symphonies and accompaniments (apparently strings only), in score. According to the original fly-leaf, it was attributed to Scarlatti or Lotti. It is therefore in all probability the opera of that name assigned by Clément and Larousse (*Dictionnaire Lyrique*, p. 539) to Antonio Lotti, 1712, for which Alessandro Scarlatti wrote some additional numbers at its performance in Naples in 1713. Characters: Publicola, Oratio, Porsenna, Publio, Mutio, Floro, Elisa, Ismeno, Valeria, Vitellia, Tarquinio, Porfiria, and Milone.

Additional 31606.

Paper; ff. 122. About 1725. Oblong folio.

"ELPIDIA": Opera in 3 Acts, with symphonies and accompaniments for oboes, trumpets, and strings, in score, by Leonardo da Vinci. [Composed in 1723 (?)]. Performed in London, 11 May, 1725. In the hand of John Christopher Smith. There are gaps before ff. 3, 44. From the libretto published in London at the time of the performance, it appears that several of the airs given here were cancelled. Characters: Ormonte, Olindo, Elpidia, Vitige, Rosmilda, and Belisario.

Additional 14116.

Paper; ff. 104. About 1726. Oblong folio.

"SIFACE": Acts i and ii, with symphonies and accompaniments for oboes, trumpets and strings, and a figured bass for harpsichord, in score. [By N. A. Porpora, 1726.] *Autograph.* Characters: Siface, Erminio, Orcano, Viridate, Ismene, and Libanio.

Egerton 1519–1521, *passim*.

Paper; after 1726. Folio. See also below, under Songs.

MELODIES (without accompaniment) of songs adapted from Operas; from a collection of scurrilous political songs. The dates in square brackets are supplied from Egerton 814–817 (below, p. 272).

Egerton 1519. Vol. I.

1. "St. Pauin, ce Roy de Sodome"; to the air "Les oyseaux viuent sans contrainte" [from "L'Eclogue de Versailles," by J. B. Lully, 1685]. f. 21b.
2. "Je deteste comme peste," 1667; set to an "air de Bal[l]et" (probably the air given to this song in Egerton 814, f. 328b). f. 26.
3. "La Laual a dans l'œil" [1666 (*sic*)]; to the air of [the entrée of] "Les plaisirs, De L'opera du 'Triomphe de L'amour'" [by J. B. Lully, 1681]. f. 60b.

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4. "J'ay beau boire sans cesse"; to the air "Je m'aperçois sans cesse," in "Phaeton" [by the same, 1683]. f. 106.
5. "Que le pucelage"; from the same opera. f. 106b.
6. "Belle Iris"; to the "air de L'Entrée de Comus de L'opéra de '[Acis et] Galathée'" [by the same, 1686]. f. 109.
7. "Quoy! Chaque coup que je boy"; to the "air de la mariée de la Mascarade." f. 109b.
8. "Viens, Bacchus, a mon ayde"; to the "air des Espagnols de la Mascarade." f. 111.
9, 10. "Pauure auare" ("air des vieux fleuues du 4e acte"), and "Plus je caresse ma pinte" ("air des Nymphes du 5e acte"); from "Atys" [by J. B. Lully, 1677]. f. 112b.
11. "Amy, l'aurois tu pû croire"; to the "air de l'entrée des pastres d''Achilles [et Polyxène,'" begun by J. B. Lully and finished by P. Colasse, 1688]. f. 113.
12. "Encor vn coup"; to the "air de La Gavotte du 2d acte de L'opera d' 'Enée et Lavinie'" [by the same, 1690]. f. 115.
13, 14. "Amy, que tu fais peu d'honneur" ("air des dieux des bois, du 2e acte"), and "Belle Fanchon" ("air des Bacchantes du 3e acte"); from the same opera. f. 127.
15. "Cher Tircis"; to the "air de la Sarabande du prologue d' 'Orphée'" [? by L. Lully, 1690]. f. 127b.
16. "Roland en furie"; to the "air de la Mariée de 'Roland.'" f. 128.
17. "Accorde ta musette"; to the minuet in the same work. f. 129.
18. "C'en est fait"; to the "air des Sourdines du 2e acte d' 'Armide'" [by J. B. Lully, 1686]. f. 129b.
19. "C'est Los Balbazes" [1670]; to the air "C'est le dieu des Eaux" [from "Isis," by the same, 1677]. f. 132.
20. "Gassion, que le Ciel fit naistre," 1699; to the air "Vn heros que le Ciel fit naistre, du prologue du 'Triomphe de l'amour'" [by the same, 1681]. f. 132b.
21. "Prince Valon" (*sic*); to the "air des Nymphes des Eaux," from another work of the same title [? by A. Campra, 1705]. f. 180b.
22. "D'Estrées est vainqueur"; to the air "Alcide est vainqueur," from "Alceste" [by J. B. Lully, 1674]. f. 180b.
23. "St. Gelais sur les sombres bords," 1689; to the air of the "Rigaudon de l'opera de 'Zéphire et Flore'" [by L. Lully and J. B. Lully, jun., 1688]. f. 227b.
24–28. "Pata pata pan"; "La plus belle bergere"; "Ah, ma Climene"; "Quand les fureurs"; and "Voulés vous, belle Siluie." Directed to be sung to airs (of which the music is omitted) from "Thetis et Pelée" [? by P. Colasse, 1689]. ff. 250, 251, 251b, 252, 252b.
29. "Je fus autres fois enflammé"; to an air (omitted) "qui est deuant la passacaille de '[Acis et] Galathée'" [? by J. B. Lully]. f. 253.
30. "Qu'en furie l'on jure"; to the "air des forgerons de 'Persée,'" *sc.* the "Entrée des Cyclopes" in Act iii [by the same, 1682]. f. 253b.
31. "J'aime a voir vne eau claire"; to the air (omitted) of the minuet "du prologue du 'Temple de la paix'" [? by the same, 1685]. f. 254.
32. "Meslons a nos plaisirs"; to the "air des bergers heroïques d' 'Alceste'" [Act v, by the same, 1674]. f. 256.
33. "Je mets toute ma gloire"; to the "1r air des Maures du 'Ballet des Muses,'" not to be found in Campra's work of that name. f. 256b.
34. "Peut on jamais auoir du Chagrin"; to the "air de la bour[r]ée du prologue d' 'Achille [et Polyxène].'" *Cf.* no. 11. f. 257.
35, 36. "Gueris toy" [1663], and "Le tourment d'vn amant"; to "le 2e air des statües," from "Cadmus [et Hermione," by J. B. Lully, 1673]. f. 258.
37. "Malgré tant de neige" [1675]; to the air "Malgré tant d'orages, d' 'Alceste,'" by the same. f. 258b.

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Egerton 1520. Vol. II.

1. "Qu'on fasse la guerre"; to the air "Malgré tant d'orage," from "Alceste" [by the same]. f. 7.
2. "Pour baiser"; to the air "a quoy bon tant de raison" [from the same opera]. f. 9.
3. "Marais, beau sejour"; a medley of songs, 1658–1680 (containing among others the one beg. "Jadis Constance"), to the air of "l'ouuerture du grand ballet," called in Egerton 814 (f. 187b) "Le Marais." f. 16.
4. "Parodie de la scene d'Amisodar dans 'Bellerophon,' qui commence, 'qve ce jardin se change,' 1679" [by J. B. Lully]. The present parody begins "Que ce salon se change." f. 24.
5. "Dialogue . . . . sur la scene de 'Cadmus,' 'Je vais partir, belle Hermione,'" beg. "Je vais passer en Angleterre." [By J. B. Lully, 1676]. f. 26.
6. "Parodie de la 8e scene de 'Thesée,' qui commence, 'Cessés, charmante Eglée'" [by the same, 1675]; consisting of a dialogue beg. "Pour ce Merval." f. 29b.
7. "Le plaisir de boire ensemble," 1675; to the air of "l'ouuerture de 'Chambord'" [by the same?]. f. 31b.
8. "Vartigué, Monsieur Le Curé"; to the air "L'ouuerture de 'Bellerophon'" [by J. B. Lully]. f. 32b.
9. "Pour brauer l'amour"; to the air of "l'ouuerture d' 'Isis'" [by the same, 1677]. f. 35b.
10. "Celebrons ce grand jour"; to the air of "l'ouuerture de 'Proserpine'" [by the same, 1680]. f. 36b.
11. "Tout cede a l'amour"; to the air of "L'ouuerture du 'Triomphe de l'amour'" [by the same]. f. 37b.
12. "Un jour la Lionne"; to the air "Depeschés, preparés ces lieux," from "Psiché" [by the same, 1678]. f. 38b.
13. "Nous sommes quatre hommes"; to the "gavotte" (*sc.* rondeau) in "Phaëton" [by the same]. f. 40.
14. "En tous lieux"; to the air of "L'Entrée de Prothée," from the same work. f. 40.
15. "Vous estes faite pour l'amour": a medley, 1677–1689, to the air "Tranquilles cœurs," from "Le Triomphe de l'amour" [by the same]. Among other songs it includes "Italienne de nation." f. 40b.
16. "Quel spectacle charmant" [from "Bellerophon," by the same]. f. 44b.
17. "Que peut-on faire"; to the air "Peut on mieux faire," said to be in "Cadmus [? et Hermione," by the same]. f. 47.
18. "Tu me dis que je ne vaux rien"; to the "air des Matelots," in "Alceste" [by the same]. f. 48b.
19. "Puissant Roy," 1677; to the "menuet" (*sc.* "2e air pour les Muses") in "Isis" [by the same]. f. 52.
20. "Enfin, grace a l'amour"; to the air "Enfin, grace au depit," from "Alceste" [by the same]. f. 53b.
21. "La beauté la plus seuere"; from "Atys" [by the same]. f. 56.
22. "L'amour disait en Colere"; to the air "L'amour plaist" [from "Thesée," by the same]. f. 57.
23. "Vos appas, belle Nannette"; a minuet in "Psiché" [by the same]. f. 57b.
24. "Besançon laissés vous prendre," 1674; to the air "Jeunes cœurs" [from "Alceste," by the same]. f. 58b.
25. "L'on boit en tous lieux"; to the "air des diables de 'Psiché'" [not published in Lully's work of that name]. f. 59.
26. "Mon Iris, croy moy"; to the "air de l'echo de 'la grotte de Versailles'" [by J. B. Lully, 1685]. f. 59b.
27. "Deuant tes vers"; to the air "Deuant vous tout s'abbaisse" [from "Atys," by the same]. f. 60.
28. "La Mere certain se fasche"; to the "air des fées" in "Roland" (*sc.* the gavotte in Act ii). [By the same, 1685.] f. 60b.
29. "C'en est fait, belle Siluie"; to the "air des trembleurs d' 'Isis'" [by the same]. The verse "Luxembourg croit," 1688 (f. 62b), is introduced in this song. f. 62.
30. "Souuerain Juge de Police"; to

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4. "J'ay beau boire sans cesse"; to the air "Je m'aperçois sans cesse," in "Phaeton" [by the same, 1683]. f. 106.
5. "Que le pucelage"; from the same opera. f. 106b.
6. "Belle Iris"; to the "air de L'Entrée de Comus de L'opéra de '[Acis et] Galathée'" [by the same, 1686]. f. 109.
7. "Quoy! Chaque coup que je boy"; to the "air de la mariée de la Mascarade." f. 109b.
8. "Viens, Bacchus, a mon ayde"; to the "air des Espagnols de la Mascarade." f. 111.
9, 10. "Pauure auare" ("air des vieux fleuues du 4e acte"), and "Plus je caresse ma pinte" ("air des Nymphes du 5e acte"); from "Atys" [by J. B. Lully, 1677]. f. 112b.
11. "Amy, l'aurois tu pû croire"; to the "air de l'entrée des pastres d''Achilles [et Polyxène,'" begun by J. B. Lully and finished by P. Colasse, 1688]. f. 113.
12. "Encor vn coup"; to the "air de La Gavotte du 2d acte de L'opera d' 'Enée et Lavinie'" [by the same, 1690]. f. 115.
13, 14. "Amy, que tu fais peu d'honneur" ("air des dieux des bois, du 2e acte"), and "Belle Fanchon" ("air des Bacchantes du 3e acte"); from the same opera. f. 127.
15. "Cher Tircis"; to the "air de la Sarabande du prologue d' 'Orphée'" [? by L. Lully, 1690]. f. 127b.
16. "Roland en furie"; to the "air de la Mariée de 'Roland.'" f. 128.
17. "Accorde ta musette"; to the minuet in the same work. f. 129.
18. "C'en est fait"; to the "air des Sourdines du 2e acte d' 'Armide'" [by J. B. Lully, 1686]. f. 129b.
19. "C'est Los Balbazes" [1670]; to the air "C'est le dieu des Eaux" [from "Isis," by the same, 1677]. f. 132.
20. "Gassion, que le Ciel fit naistre," 1699; to the air "Vn heros que le Ciel fit naistre, du prologue du 'Triomphe de l'amour'" [by the same, 1681]. f. 132b.
21. "Prince Valon" (*sic*); to the "air des Nymphes des Eaux," from another work of the same title [? by A. Campra, 1705]. f. 180b.
22. "D'Estrées est vainqueur"; to the air "Alcide est vainqueur," from "Alceste" [by J. B. Lully, 1674]. f. 180b.
23. "St. Gelais sur les sombres bords," 1689; to the air of the "Rigaudon de l'opera de 'Zéphire et Flore'" [by L. Lully and J. B. Lully, jun., 1688]. f. 227b.
24–28. "Pata pata pan"; "La plus belle bergere"; "Ah, ma Climene"; "Quand les fureurs"; and "Voulés vous, belle Siluie." Directed to be sung to airs (of which the music is omitted) from "Thetis et Pelée" [? by P. Colasse, 1689]. ff. 250, 251, 251b, 252, 252b.
29. "Je fus autres fois enflammé"; to an air (omitted) "qui est deuant la passacaille de '[Acis et] Galathée'" [? by J. B. Lully]. f. 253.
30. "Qu'en furie l'on jure"; to the "air des forgerons de 'Persée,'" *sc.* the "Entrée des Cyclopes" in Act iii [by the same, 1682]. f. 253b.
31. "J'aime a voir vne eau claire"; to the air (omitted) of the minuet "du prologue du 'Temple de la paix'" [? by the same, 1685]. f. 254.
32. "Meslons a nos plaisirs"; to the "air des bergers heroïques d' 'Alceste'" [Act v, by the same, 1674]. f. 256.
33. "Je mets toute ma gloire"; to the "1r air des Maures du 'Ballet des Muses,'" not to be found in Campra's work of that name. f. 256b.
34. "Peut on jamais auoir du Chagrin"; to the "air de la bour[r]ée du prologue d' 'Achille [et Polyxène].'" *Cf.* no. 11. f. 257.
35, 36. "Gueris toy" [1663], and "Le tourment d'vn amant"; to "le 2e air des statües," from "Cadmus [et Hermione," by J. B. Lully, 1673]. f. 258.
37. "Malgré tant de neige" [1675]; to the air "Malgré tant d'orages, d' 'Alceste,'" by the same. f. 258b.

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Egerton 1520. Vol. II.

1. "Qu'on fasse la guerre"; to the air "Malgré tant d'orage," from "Alceste" [by the same]. f. 7.
2. "Pour baiser"; to the air "a quoy bon tant de raison" [from the same opera]. f. 9.
3. "Marais, beau sejour"; a medley of songs, 1658–1680 (containing among others the one beg. "Jadis Constance"), to the air of "l'ouuerture du grand ballet," called in Egerton 814 (f. 187b) "Le Marais." f. 16.
4. "Parodie de la scene d'Amisodar dans 'Bellerophon,' qui commence, 'qve ce jardin se change,' 1679" [by J. B. Lully]. The present parody begins "Que ce salon se change." f. 24.
5. "Dialogue . . . . sur la scene de 'Cadmus,' 'Je vais partir, belle Hermione,'" beg. "Je vais passer en Angleterre." [By J. B. Lully, 1676]. f. 26.
6. "Parodie de la 8e scene de 'Thesée,' qui commence, 'Cessés, charmante Eglée'" [by the same, 1675]; consisting of a dialogue beg. "Pour ce Merval." f. 29b.
7. "Le plaisir de boire ensemble," 1675; to the air of "l'ouuerture de 'Chambord'" [by the same?]. f. 31b.
8. "Vartigué, Monsieur Le Curé"; to the air "L'ouuerture de 'Bellerophon'" [by J. B. Lully]. f. 32b.
9. "Pour brauer l'amour"; to the air of "l'ouuerture d' 'Isis'" [by the same, 1677]. f. 35b.
10. "Celebrons ce grand jour"; to the air of "l'ouuerture de 'Proserpine'" [by the same, 1680]. f. 36b.
11. "Tout cede a l'amour"; to the air of "L'ouuerture du 'Triomphe de l'amour'" [by the same]. f. 37b.
12. "Un jour la Lionne"; to the air "Depeschés, preparés ces lieux," from "Psiché" [by the same, 1678]. f. 38b.
13. "Nous sommes quatre hommes"; to the "gavotte" (*sc.* rondeau) in "Phaëton" [by the same]. f. 40.
14. "En tous lieux"; to the air of "L'Entrée de Prothée," from the same work. f. 40.
15. "Vous estes faite pour l'amour": a medley, 1677–1689, to the air "Tranquilles cœurs," from "Le Triomphe de l'amour" [by the same]. Among other songs it includes "Italienne de nation." f. 40b.
16. "Quel spectacle charmant" [from "Bellerophon," by the same]. f. 44b.
17. "Que peut-on faire"; to the air "Peut on mieux faire," said to be in "Cadmus [? et Hermione," by the same]. f. 47.
18. "Tu me dis que je ne vaux rien"; to the "air des Matelots," in "Alceste" [by the same]. f. 48b.
19. "Puissant Roy," 1677; to the "menuet" (*sc.* "2e air pour les Muses") in "Isis" [by the same]. f. 52.
20. "Enfin, grace a l'amour"; to the air "Enfin, grace au depit," from "Alceste" [by the same]. f. 53b.
21. "La beauté la plus seuere"; from "Atys" [by the same]. f. 56.
22. "L'amour disait en Colere"; to the air "L'amour plaist" [from "Thesée," by the same]. f. 57.
23. "Vos appas, belle Nannette"; a minuet in "Psiché" [by the same]. f. 57b.
24. "Besançon laissés vous prendre," 1674; to the air "Jeunes cœurs" [from "Alceste," by the same]. f. 58b.
25. "L'on boit en tous lieux"; to the "air des diables de 'Psiché'" [not published in Lully's work of that name]. f. 59.
26. "Mon Iris, croy moy"; to the "air de l'echo de 'la grotte de Versailles'" [by J. B. Lully, 1685]. f. 59b.
27. "Deuant tes vers"; to the air "Deuant vous tout s'abbaisse" [from "Atys," by the same]. f. 60.
28. "La Mere certain se fasche"; to the "air des fées" in "Roland" (*sc.* the gavotte in Act ii). [By the same, 1685.] f. 60b.
29. "C'en est fait, belle Siluie"; to the "air des trembleurs d' 'Isis'" [by the same]. The verse "Luxembourg croit," 1688 (f. 62b), is introduced in this song. f. 62.
30. "Souuerain Juge de Police"; to

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the air "Quel plaisir d'aimer" [from "Thesée," by the same]. f. 63b.

31. "Tout peché doit icy paroistre"; to the "air des diables d' 'Alceste'" [not published in Lully's work of that name]. f. 64.
32. "Aga Pierrot"; to the air "Heureux qui peut estre inconstant," in "Proserpine" [by J. B. Lully]. f. 65b.
33. "Tu vois dedans mes yeux"; to the air of the "Ritournelle des magiciens de 'la Mascarade du Carnaual'" [by J. B. Lully, 1675]. f. 66.
34. "Estre discret"; to the "air des rigaudons" in [the prologue to] "Acis et Galathée" [by the same]. f. 95.
35. "Ma foy, vostre Galathée"; to the "air des Trompettes du Carousel en 1686" [? from the same work]. f. 99b.
36. "Bacchus est aimable"; to the minuet in [the prologue to] "Achille [et Polyxène," begun by J. B. Lully]. f. 109.
37. "Quoy! dans L'hiuer"; to the air "Quand L'Opera, air des pescheurs de Corail du ballet des 'jeux Pithiens'" [by the same?]. f. 110.
38. "Cher amy, que j'aime"; to the "air des Sauuages [de l'Amérique] du 'Temple de la paix'" [by the same, 1685]. f. 110.
39. "Va t'en te coucher"; to the air of the Passepied in the same work. f. 110b.
40. "Si le destin"; to the "air des Pastres d' 'Achille [et Polyxène].'" f. 111.
41. "Paris n'est qu'vn village"; to the air (omitted) of the scene "Viens dans nostre village, des 'Festes de l'amour et de Bac[c]hus'" [by the same, 1672]. f. 121b.
42. "La disette des chapeaux"; to the air (omitted) "Icy l'ombre des ormeaux," in the same work. f. 122.
43. "Reueillons nous"; to the "air des demons," in [Act ii of] "Persée" [by the same composer]. f. 122b.
44. "Les deux Moreaux"; to the "2e air de la haine d' 'Armide'" [Act iii, by J. B. Lully]. f. 122b.
45. "Nous auons pleine vendange"; to the "air dè la Loure du 'Temple de la paix'" [by the same]. f. 123.
46. "Phil[l]is, j'aime bien mieux"; to the "air des Echos de 'Zephire et Flore'" [by L. Lully and J. B. Lully, jun.]. f. 123b.
47. "Raisin encore"; to the air "Guerrier terrible," in "Achille [et Polyxène]." f. 123b.
48. "Amis, je boy"; to an air described as "Parodie sur le Chœur des diuinités des sombres bords du 3e acte d' 'Alcide'" [? by L. Lully and M. Marais, 1693]. f. 193b.
49. "Ah, Tontine"; to the air (omitted) "des Matelots d' 'Arianne [? et Thésée,'" by J. J. Mouret, 1717]. f. 201.

Egerton 1521. Vol. III.

1. "Enfin, grace a Fourbin"; to the air (omitted) "Enfin, grace au depit" [from "Alceste," by J. B. Lully]. f. 81.
2. "Je me fais vn plaisir Extreme"; to the air (omitted) "des bergers heroiques." f. 81b.
3. "C'est icy l'hostel de misere"; to the air (omitted) "des diables d' 'Alceste'" (see vol. ii, f. 64). f. 81b
4. "Dis moy, mon cher Doüartigny"; a medley, 1689—about 1703, to the air (omitted) "Tranquilles cœurs" [from "Le Triomphe de l'amour," by J. B. Lully]. f. 84.
5. "Sortés, Pinon" (music omitted); described as "Parodie sur la scene de L'opera de 'Medée' (*sc.* 'Thésée') qui commence 'Sortés, ombres'" [? by J. B. Lully, 1675]. f. 86b.
6. "Enfin, grace a Jeannot"; same air as at f. 81 (here omitted). f. 87b.
7. "Martinet, autrefois grand vaurien"; to the air (omitted) of the minuet in "Isis" [? by J. B. Lully]. f. 91.
8. "Belle Comtesse, dites nous"; to the air (omitted) of "La bour[r]ée d'Auuergne." f. 92.
9. "Chés la Vienne"; to the air (omitted) of "Les oyseaux viuent" (see above, Eg. 1519, no. 1). f. 94b.
10. "Vous qui sans choix"; to the air (omitted) of the saraband in

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"Issé" [? by A. C. Destouches, 1697]. f. 101b.
11. "Voulés vous, jeune brunette"; to the air (omitted) "Qu'a l'enuie chacun s'empresse," from "Acis et Galathée" [? by J. B. Lully]. f. 102.
12. "Vos beaux yeux"; to the air (omitted) "des bergers du prologue de 'Cadmus [? et Hermione,'" by J. B. Lully]. f. 105b.
13. "Loin des facheux"; to the air "Roland en furie" (see Eg. 1519, no. 16). f. 106.
14. "Non, non, je ne suis pas le seul a médire"; to an air (omitted) in the "Ballet [? des amours] des dieux" [? by J. J. Mouret, 1727]. f. 108b.
15. "Ah! que l'amour"; to the air (omitted) "des porteurs de présens, 3e acte de 'Phaëton'" [? by J. B. Lully]. f. 176b.

Additional 16111.

Paper; ff. 172. About 1727. Oblong folio. Belonged to William Spencer (see ff. 73, 172).

"MERIDE e Selinunte, Dramma per musica"; in 3 Acts, with symphonies and accompaniments for horns, trumpets, and strings, and a figured bass for harpsichord, in score. By Nicolò Porpora [1727]; the words by Apostolo Zeno. Evidently in the hand of the composer's amanuensis (*cf.* Add. 14113, below, p. 269). Characters: Timocrate, Nicandro, Areta, Dionisio, Ericlea, Meride, and Selinunte.

Additional 29962, ff. 57–70.

Paper; about 1727 (see below). Oblong folio. Belonged to John Hullah. See also below, under Songs, and in vol. iii, under Pianoforte Solos.

ARIAS, with a bass, generally figured, from Operas apparently written for the San Giovanni Grisostomo and San Samuele theatres at Venice. Nos. 1–5 are by Nicolò Porpora.

1. "E pur uezzoso." From "Meride e Selinunte (?)," 1727 (see f. 63). f. 57.
2. "Dalla Cuna." From "Siface (?)," 1726 (see f. 63). f. 59.
3. "E destin del nostro core." [From the same work.] f. 61.
4, 5. "Non credo a la speranza," and "Noi siamo quelle." From the 2nd opera performed at the S. Giovanni Grisostomo in 1726–7 [? "Meride e Selinunte" see Fétis, art. Porpora]. ff. 63, 65.
6. "Povera Peccorella." "Gio. Porta." From the 3rd opera performed at the S. Giovanni Grisostomo in 1727 [? "Aldeso"]. f. 67.
7. "Che dolce cosa sia l'amar." "Tomaso Albinoni." From an opera performed at the San Samuele in 1727 [? "L'incostanza schernita"]. f. 69.

Additional 22272.

Paper; ff. 38. About 1729. Oblong folio.

INTRODUCTORY symphony and solos in "Onorio," Opera in 3 Acts, by Francesco Ciampi, performed at the San Giovanni Grisostomo theatre [Venice, 1729]. The instruments employed in the accompaniments, *etc.*, are oboes and strings, with a bass occasionally figured for harpsichord. In score. Characters mentioned: Fermanzia, Stilicone, Eucherio, and Placidia.

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Additional 22105.

Paper; ff. 122. About 1730. Oblong folio.

"L'ANDROMACCA": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, strings, and harpsichord, in score, by Francesco Feo, written for the Teatro della Valle [at Rome], in 1730. The recitativi secchi are omitted.

Additional 24303.

Paper; ff. 143. About 1730. Oblong folio. The MS. appears to have belonged successively to [Charles James Stuart] the [Young] Pretender, [Thomas] Greatorex, T. O[liphant], 1832, and Dr. H. Gauntlett.

"ANDROMACCA." Another copy, with the recitativi secchi, and with the names of the characters: Telęmac[c]o, Astianatte, Andromac[c]a, Ermione, Pirro and Ulisse.

Additional 22106.

Paper; ff. 182. About 1730. Oblong folio. Bookplate of Earl Cowper.

"ARTASERSE": Opera in 3 Acts, with symphonies and accompaniments for trumpets, horns, oboes, and strings, in score, composed by Leonardo Vinci, for the Alle Dame theatre at Rome, 1730. The recitativi secchi are omitted. The only singer named is Carestina.

Additional 31551.

Paper; ff. 150. About 1730. Oblong folio.

"ORMISDA": Opera in 3 Acts, with symphonies and accompaniments for trumpets, bassoons, and strings, and a figured bass for harpsichord, in score, [composed in 1730] by [Francesco] Conti. See note by Victor Schoelcher on f. 1, and *Catalogue of Additions* for 1876–1881, p. 207. The two overtures and the final chorus are arranged for harpsichord. Characters: Ormisda, Palmira, Artenice, Cosroe, Arsace, and Erismeno.

The Opera appears to have been arranged for performance by Handel, the present copy being evidently in the hand of J. Christopher Smith, his amanuensis.

Additional 31607.

Paper; ff. 151. About 1730. Oblong folio.

"LA DIDONE [abbandonata]": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, trumpets, and strings, and a bass, occasionally figured for harpsichord, in score, by Leonardo Vinci [1730.] In the hand of John Christopher Smith, with a few *autograph* alterations and corrections by Handel (ff. 82, 97b, and 145), as certified by Victor Schoelcher, who describes the work on f. 1 as "Pasticcio donné par Handel le 18 Avril 1727," though he does not allude to it in

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his Life of the latter composer. There are also notes on f. 1 in the hand of Dr. Samuel Arnold, at whose death, in 1803, the MS. was acquired by W. Russell. Characters: Enea, Selene, Osmida, Didone, Iarba, and Araspe.

Additional 32582.

Paper; ff. 185. About 1730. Oblong folio. Belonged to Dr. William Crotch in 1811.

"ARTASERSE": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, and strings, in score, by Johann Adolf Hasse [1730], the words by Abbate Pietro Metastasio. Characters: Mandane, Arbace, Artabano, Megabise, Semira and Artaserse.

Additional 31648, 31649 *passim*, 31650.

Paper; about 1730–1833 (see below). Oblong folio. Add. 31649 also contains sacred and secular Canons and secular Songs.

ARIAS, *etc.*, from Operas, with symphonies and accompaniments for strings and, in most cases, wind instruments. In vol. i, nos. 1, 3, 5, 9, 11, 13; vol. ii, nos. 1, 3–5, 7, 11, 13, 16; and vol. iii, nos. 1, 6–9; horns and oboes are employed. Other instruments mentioned are indicated below. In various hands, mostly contemporary with the original works.

31648. Vol. I.

1. Recitative and Rondo or Cavatina, "Idol mio, che fiero istante," 1772. "Galuppi detto Buranello." f. 4.
2. "Se voi (*sic*) quando amor," 1770. By the same. f. 15.
3. "Se cerca" [from "L'Olimpiade," about 1775]. By the same. f. 21.
4. "A tanto amore" ("What sweet sensation"); with flutes, horns, *etc.* [From "Ali Baba," 1833.] "Luigi Cherubini." Said by "W. A." to be *autograph*. f. 31.
5. "Superbo di me stesso" [from "L'Olimpiade," 1784]. "Cimorosa." f. 39.
6. Cavatina, "Non v'e cosa piu gustosa"; with horns, flutes, *etc.* By the same. f. 56.
7. "Se il ciel mi divide" [from "Alessandro nello Indie"]. "David Perez." f. 58.
8. "Son confusa pastorella"; with flutes, horns, *etc.* [From the same.] By the same. f. 65.
9. Scena, "Qual mi veggo," 1766. "Tranchi." f. 81.
10. Duet and trio (Rosina, Angiolina, Giannino), "Tu lo sai." "Floriano Gasman." f. 101.
11. Trio, "Al mio rivale"; with flutes, *etc.* "Anfossi." f. 119.
12. Trio, "Tu che puoi"; with clarinets, horns, *etc.* Anonymous. *Autograph* (?). f. 140.
13. Trio (Drus...., Cind...., *al.* Bernardone, B. F.), "Dolce e caro." "Vincenzo Ciampi." *Autograph* (?). f. 144.
14. "Tuona a destra"; with horns, *etc.* "Antonio Puppi." f. 150.
15. "Quel labbro adorato"; with flutes, horns, *etc.* [From "Demetrio," about 1765.] "Paisiello." f. 162.
16. "Dei clementi"; with flutes, clarinets, horns, *etc.* By the same. f. 170.

31649. Vol. II.

1, 2. "Sento un affanno," and quartet, "Dolce sonno" (La Rose, Don Lopez, Brunoro, James); with horns, *etc.* "Giuseppe Gazaniga, 1772." ff. 1, 11.

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3. Scena, "Andromeda infelice"; with flutes, *etc.* [From "Andromeda e Perseo," 1775.] By the same. f. 21.
4. Rondo, "Nel lasciarti, amato"; with bassoons, *etc.* [From "Ifigenia in Tauride," 1785.] "Angelo Tarchi." f. 25.
5. "Ti seguirò." "Paesiello." This and no. 6 were transcribed in England by — Micheli. f. 47.
6. "Mentre ti lascio"; with flutes, horns, *etc.* [?From "Alessandro nelle Indie."] By the same. f. 61.
7. "Mi Dona"; with horns, flutes, bassoons, *etc.* Anonymous. f. 88.
8. "Le donne han tanti inganni"; with flutes, bassoons, *etc.* "Giuseppe Schuster." f. 95.
9. "Chi ne chiama menzognere"; with flutes, *etc.* "Tomaso Trajetta." f. 117.
10. "Ombra che pallida" [from "Berenice," 1730]. "Francesco Araja." f. 128.
11. Cavatina, "Per quel paterno amplesso" [from "Artaserse"]. Anonymous. f. 132.
12. "Voi leggete"; with harpsichord, *etc.* [From "Zenobia."] "Giov. Giorgio Lang." f. 138.
13. Recitative and aria, "Squarciami pur," 1751; with horns, *etc.* "Domenico Terradellas." f. 151.
14. Recitative, "O temerario Arbace," and aria, "Per quel paterno amplesso"; with flutes, *etc.* [From "Artaserse," 1768.] "A. Sacchini (?)." f. 167.
15. "Oh Dio, mancar mi sento" [from "Adriano in Siria"]. "Niccolò Conforti." f. 179.
16. "So che pietà"; with flutes, horns, *etc.* [From "Catone in Utica," 1770.] "Nicolo Piccini." Apparently written for Anna Giacobina Salomoni. f. 185.

31650. Vol. III.

1. Duet (Adelina, Gualtieri), "Ferma ... ahimè"; with trumpets, bassoons, *etc.* "Angelo Tarchi." f. 2.
2. Scena and duet, "Se mai turbo"; with bassoons, *etc.* [From "Alessandro nelle Indie."] By the same. f. 22.
3. Duet, "Ho nel core"; with harpsichord, *etc.* Sung by Signori Penni and Laschi [in "La Calamità de' cuori," 1752]. "Galuppi." f. 48.
4. Duet (Dorina, Alfonso), "Che il mio caro." "Pietro Guglielmi." f. 56.
5. Duet, "Sappi che al nascer" [from "Ciro riconosciuto"]. Anonymous. f. 88.
6. Trio, "Che ascoltai"; with flutes, clarinets, horns, *etc.* [From "Ifigenia in Aulide," 1787.] "Cherubini." f. 96.
7. Trio, "Son prigioner"; with trumpets, *etc.* [From "Alessandro nelle Indie."] "Angelo Tarchi." f. 104.
8. Prayer and chorus, "La, dall' eterne sfere"; with bassoons, *etc.* Sung by Gasparo Pacchierotti [in "I giochi d' Agrigenti"], 1792. "Giovanni Paisiello." f. 126.
9. Finale (Agnesina, Zon-zon, Geminiano, *etc.*), "Nume terribile," 1772. "Baldassar Galuppi d. Buranello." f. 137.
10. Chorus, "Vieni, ò Real Donzella" [from "I giochi d' Agrigenti"], 1792. "Giovanni Paisiello." f. 160.

Additional 31549, ff. 4–10.

Paper; A.D. 1732. Oblong folio. Given by Aloys Fuchs to Dr. von Gassner, of Carlsruhe, in 1842.

"Amor del gran Sancio": concluding chorus (à 4), with accompaniment for strings, in score, from the opera "Sanzio" (*sc.* "Sancio Pansa"), 1732, by Antonio Caldara. *Autograph*, as attested by Aloys Fuchs.

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Additional 31595.

Paper; ff. 82. A.D. 1732, *etc.* Oblong folio. Belonged to William Breton.

SIXTEEN arias and a duet (no. 17), with instrumental accompaniments for strings only (?) and a bass, occasionally figured, for harpsichord, in score, by Johann Adolf Hasse (nos. 1–8) and other composers (Italian) of the first half of the 18th cent.

1. "Non ha più pace." f. 2.
2. "Sarà vezzosa." f. 9.
3. "Non mi chiamar crudele." f. 13.
4. "Caro sposo, amato oggetto." f. 21.
5. "Luci belle, non piangete." f. 27.
6. "Vorrei goder." f. 31.
7. "Dal Labro tuo vezzoso." [From "Semiramide," 1747.] f. 35.
8. "Voi che credete ai pianti"; dated 1732. f. 39.
9. "Freddo improviso gelo"; written by "Domenico Sarro" for the Teatro Argentina, 1732. f. 45.
10. "Parto, ti lascio, o cara"; from "Germanico," 1732. "[N. A.] Porpora." f. 51.
11. "Chi vidde mai." "Egidio Duni." f. 55.
12. "È pur vezzoso." "Niccola Porpora." f. 59.
13. "Ah, non lasciarmi, nò." [From "Didone abbandonata," attributed in pencil in the index to Porpora, whose Opera of that name was written about 1740.] f. 68.
14. "È follia se nascondete." [From "Catone in Utica," 1727.] "Leonardo Vinci." f. 65.
15. "Sentirsi il petto accendere"; from "Gismondo" [? "Sigismondo," 1727]. By the same. f. 69.
16. "La fiamma che v' accende." "Niccola Porpora." f. 73.
17. "Dimmi una volta addio": duet. "Leon° Vinci." f. 77.

Additional 14115.

Paper; ff. 143. About 1733, 1734. Oblong folio.

PORTIONS of two Operas, with symphonies and accompaniments for horns, flutes, oboes, bassoons, and strings, and a figured bass for harpsichord, in score, by Nicolò Antonio Porpora. *Autograph.*

1. Acts ii and iii of "Mitridate" [1733]. Characters: Mitridate, Semandra, Sifare, Farnace, Ismene and Arcante. f. 1.
2. Act iii of "Polifemo" [1734]. Characters: Polifemo, Aci, Galatea, Calipso, Ulisse, and Nerea. f. 84.

Additional 31572, ff. 1–171b.

Paper; after 1734 (date of latest-known composition). Oblong quarto. The MS. also contains part of a Cantata (above, p. 16).

SELECTIONS from Operas, all (with one exception) by Handel, in score. Unless the contrary is stated, they are arias, with symphonies and accompaniments for strings. Almost all of them were published by Walsh. Nos. 1–9, 11–22 (some described as "Additional Songs"), 46–50 ("Additional Songs") are from "Ottone" [1722].

A note on f. 1b by P[hilip] H[ayes], 1777, states that the MS. was "written from the Author's Scores."

1. "Pur che regni il figlio amato"; with oboes, *etc.* f. 2.
2. "Ben che mi sia crudele." f. 4.
3. "Pensa ad amare." f. 6b.
4. "Del minacciar del vento." f. 10.
5. Duet, "Notte cara." f. 14.

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6. "Dell' onda ai fieri moti." f. 18.
7. "Tanti affanni." f. 22.
8. "Vieni, o figlio." f. 24b.
9. "Alla fama dimmi il vero." f. 26b.
10. "A te, che sei sua sposa"; from "Coriolano" [1723]. By Attilio Ariosti. f. 30.
11. "Affanni del pensier." f. 33b.
12. "Deh, non dir." f. 36b.
13. Duet, "A teneri affetti." f. 38b.
14. "Gode l' alma." f. 42.
15. "Doppo l' orrore." f. 46.
16. "No, non temer." f. 50.
17. "Spera si, mi dice il core." f. 53.
18. "Tra queste care ombre." f. 56.
19. "Trema, tiranno." f. 58.
20. "La speranza e giunta in porto." f. 61b.
21. "Tu puoi strazzarmi." f. 63b.
22. "D' innalzar i flutti." f. 66.
23–45. Twenty-three out of the twenty-four arias and duets in "Flavio" [1723], originally published by Walsh. ff. 68b–138b.
46. "Io sperai trovar riposo." f. 139.
47. "Un disprezzato affetto." f. 141b.
48. "Di far le sue vendette." f. 144b.
49. "Cervo altier." f. 148.
50. "Vinto e l' amor." f. 152.
51. "Mostratevi serene" [from "Ammeto," 1726], wrongly described as from "Alceste." f. 155.
52. "Volate più dei venti"; with bassoons, oboes, *etc.* Here described as "Additional Song in 'Admetus,'" but originally in "Muzio Scevola" [1721]. f. 156b.
53. "Dal labbro tuo vezzoso"; from the pasticcio, "Semiramis" [1733]. This is the only number in the collection which appears to be unpublished. f. 161.
54. Trio, "Consolati, o bella"; from "Orlando" [1732]. f. 166.

Additional 31577, ff. 42–49b.

Paper; after 1734. Oblong folio.

HARPSICHORD arrangements from "Amadigi" and "Otho," by Handel. See under Pianoforte Solos, in vol. iii.

Additional 14114.

Paper; ff. 152. A.D. 1735, *etc.* Oblong quarto.

PORTIONS of three Operas, with symphonies and accompaniments for oboes (in nos. 2 and 3), trumpets (in no. 3), strings, and a figured bass for harpsichord, in score, by Porpora. Nos. 1, 2 are entirely *autograph*, as also most of no. 3.

1. Act ii of "Ifigenia [in Tauride]"; 18–22 April, 1735. Characters: Ulisse, Agamennone, Clitennestra, Ifigenia, Calcante, Achille. f. 1.
2. Act ii of "Arianna e Teseo" [Vienna, 1714, and London, 1733]. Characters, Alceste, Teseo, Arianna, Minosse, Tauride (?), Caribda. f. 40.
3. Act iii of "Sirbace" [?="Rosbale," 1736]. Characters: Sirbace, Lesbano, Nirena, Rosbale, Astarbo, Eurene. f. 99.

Additional 14205.

Paper; ff. 271. After 1735. Oblong quarto.

"ANGELICA ed Orlando": Opera in 3 Acts, with symphonies and accompaniments for trumpets, oboes, flutes, horns, and strings, in score, by Gaetano Latilla, 1735. Characters: Angelica, Orlando, Macchione, Quaquacchio, Medoro, Silvia, Lidia, Emilia, and Armindo.

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Additional 30838.

Paper; ff. 192. About 1736 (date on cover). Oblong folio. Belonged in 1822 to T. Millar, of Grafton Street, and afterwards to J. H. Deane.

"ALESSANDRO Nell' Indie, Dramma Per Musica, Poesia Del Sig^r Pietro Metastasio, Poeta di S. M. C. C., Musica Del Sig^r Gio. Adolfo Hasse . . . . Maestro del Pio Ospital dell' Incurabili di Venezia"; in 3 Acts, with symphonies and accompaniments for flutes, oboes, trombe da caccia, and strings, in score. Characters: Poro, Gandarte, Timagene, Alessandro, Erissena, and Cleofide. Performed at Dresden in 1731 as "Cleofide."

Additional 17785, *passim*.

Paper; after 1737 (see f. 108b). Small quarto. The MS. also contains Duets (above, p. 64), Songs, Trios, Violin Solos, *etc.*

AIRS (and other numbers indicated below) from French Operas. Except where the contrary is stated, they are by Jean Baptiste Lully, and unaccompanied. The bass, where given, is usually figured.

1. "Ritournelle" for 2 violins, with a figured bass. f. 21.
2. "Poursuivons jusqu'au trépas": duet from "Armide" [1686]. f. 84b.
3, 4. "Le printems, quelquefois, est moins doux," and "Que l'Amour a d'attraits"; from "Atys" [1676]. ff. 35b, 36.
5, 6. Two airs "pour les Egyptiens"; melody with bass only, from Act v of "Isis" [1677]. ff. 36b, 37.
7–10. Instrumental numbers [for strings, *etc.*] from "Atys," *viz.* "Ritournelle" from Act iii; another from Act v; "Menüet du Prologue," and "Prélude" from Act ii. ff. 37b, 63, 64, 65b.
11. A long scene, "Reconnoissance d'Oreste," beg. "C'est au pied du rocher," with bass; from "Iphigénie." "[André] Campra" and "[Henri] Desmarest" [1704]. ff. 66–76b.
12. "Prélude," with strings, *etc.*; from Act v of "Isis." f. 77.
13. "Ritournelle," with strings, *etc.*; from Act ii of "Atys." f. 79b.
14. "Le Branle de Forges," beg. "Ecoutés mon énigme": described as taken from "Le Divertissement donné a S.A.S. madame la Duchesse . . . à Forges, le 11 aoust, 1737," acted by members of the French aristocracy, whose names are given. f. 103b.
15. "Pour vous, quand il vous plaist"; from "Armide." f. 106.
16. "Le Soleil chasse les ombres"; from "Les Festes [de l'amour et] de Bacchus" [1673 ?]. f. 106.
17, 18. Duet, "Quand le vent rit sur l'onde," and air, "Noirs orages," with bass; from "Medée et Jason" [by — Salomon, 1713]. ff. 106b, 107b.
19. "Bornés vous vos désirs"; from "Armide." f. 108.
20. "Heureux qui peut voir du rivage," with a bass; from "Phaëton" [1683]. f. 108b.
21. "Que peut de la raison"; from "Achille [et Polyxène]," 1687, by Paschal Colasse. f. 109b.
22. "Rossignols amoureux"; from "Hypolite et Aricie." By J. P. Rameau. [1733.] f. 115b.
23. "Que tout l'Univers se pare," with bass; from "Isis." f. 118.
24–28. "Ouverture," "Entrée," Gavotte, "Marche," "Prélude," and Chaconne, from "Roland" [1685]. The melody only. ff. 118b–122.
29. "Au milieu d'une paix profonde"; from the prologue to "Roland." f. 122b.
30, 31. Two "Airs [de danse]," for violins, with bass; from "Isis." ff. 123, 123b.
32–34. Two airs, "La beauté la plus sévère" and "L'himen seul ne sçauroit plaire," and a duet, "D'une constance extrême," with basses; from

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"Atys." All are preceded by symphonies for flutes, etc. ff. 126–130.

35. "Que vous devés vous attendre": duet with bass, from "Isis." f. 130b.

36. "Prelude," for 2 instruments; from Act iv of "Atys." f. 131b.

37, 38. Two "Airs des Parques," for violins and bass: from Act iv of "Isis." ff. 132b, 133b.

39, 40. "Entrée des Nymphes," from Act v, and "Prelude du prologue," of "Atys"; for 2 instruments. ff. 134, 135b.

41. "Ritournelle," for strings, etc.; from Act iii of "Isis." f. 135b.

42. "Symphonie," for 2 instruments; from the prologue to "Atys." f. 136b.

43. "Symphonie," for strings, etc.; from Act ii of "Isis." f. 137.

44, 45. "Ouverture" and "Prélude," for strings, etc.; from Act i of "Atys." ff. 146, 149.

46. "Regne, Amour, règne sur nos âmes"; from "Tancrède." By André Campra. [1702.] f. 153b.

47, 48. Duet, "Dans nos climats," and air, "C'est l'Amour qui nous menace"; from "Roland." ff. 155b, 156b.

49. "Symphonie" for violins (in unison) and "Basse continue." Anonymous. f. 157b.

50. Air, "Ah! quel tourment"; from "Roland." f. 158b.

51. "Venés, reconnoissés vôtre nouvel Empire," with bass; from "Zéphir et Flore." By L. Lully and J. B. Lully, jun. [1688.] f. 162.

52. "A quoi bon, tant de raison"; from "Alceste" [1674]. f. 163.

53. "Heureuse mort," with bass; from "Bellérophon" [1679]. f. 163b.

54, 55. "Folâtrons," and "Je cherche a médire"; from "Psiché" [1678]. ff. 164b, 165.

56, 57. "Bergers, réünissons nos voix," and "Quoiqu'un juste dépit m'inspire," with bass; from "Zéphir et Flore." ff. 165, 165b.

58. "Toi qui porte par tout," with bass; from "Atys." f. 169b.

59–61. "Entrée de pastres" (melody only), duet, "Vivés en paix," and air, "Ah! j'attendrai longtems"; from "Roland." ff. 179b, 181b.

62–64. Three numbers from "Atys," viz. "Ritournelle" for strings, etc., from Act iv; "Entrée des Phrygiens"; and "Second Air des Phrygiens," for 2 instruments. ff. 182, 183, 183b.

65. "Air des Sylvains et des Satyres," with strings, etc.: from "Isis." f. 185b.

66, 67. "Air pour les Nymphes de Flore," and Gavotte: from the prologue to "Atys." ff. 184b, 185.

68. "Dieu d'Amour, pour nos Ames," with strings: from "Hypolite et Aricie." f. 190.

69. "Les plaisirs les plus doux," with bass: from "Isis." f. 191b.

70. "Prélude. Le Sommeil," for flutes, strings, etc.; from "Atys." f. 192b.

71, 72. "Ritournelle" (from Act vi and "Entrée pour la Jeunesse," for strings, etc.; from "Isis." ff. 198b, 199b.

73, 74. Two numbers from "Atys," viz. duet, "Allons, allons, accourés tous," and "Récitatif a la loüange du Roy, Loüis XIV," from the Prologue. ff. 200, 200b.

75. Air for strings, etc.; from "Isis." f. 201b.

76. "Dieu d'Amour, sous tes loix"; from "Le Jugement de Paris." By T. Bertin de la Dué. [1718.] f. 202.

77–80. Four numbers from "Isis," viz. "Marche" from Act iii, "Ritournelle" in F, and "Entrée des Forgerons," for strings, etc., and duet, "Aimés, profités du tems," with bass. ff. 206–210.

81, 82. Two "Symphonies," for 2 oboes with a "basse continue." Anonymous. ff. 211, 212b.

83. "Ritournelle," apparently for 2 violins. f. 213.

84. "C'est dans nos flots"; from "Thétis et Pélée." By P. Colasse. [1689.] f. 215.

85. "Non, non, nous n'aurons point de bruit"; from "Cadmus [et Hermione," 1673.] f. 216b.

86, 87. Duet, "Ah! qu'il est beau," and trio, "Déésse des appas," with the bass figured; from "Les Festes de Bacchus" (sc. "Les fêtes d'amour et de Bacchus"). By Lully, 1672. ff. 217, 218.

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Egerton 2488.

Paper; ff. 177. About 1737–8. Oblong quarto. Belonged to Frederick Nicolay.

"Il Vello d'oro, Opera"; in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, trumpets, bassoons and strings, and a figured bass for harpsichord, in score, by Giovanni Battista Pescetti, London, 173$\frac{7}{8}$. Characters: Æto (*sic*), Medea, Absirto, Giasone, Peleo, Ifite, Isipile, and a Naiad.

Additional 29370, ff. 33–113 *passim*.

Paper; about 1737–1746. Quarto. See also under Anthems (vol. i, p. 65).

Incidental music, in full score, unless the contrary is stated, by Dr. Thomas Augustine Arne.

1. "Music in 'Rosamond,' 1733"; consisting of 6 songs and 3 duets. The first song begins, "How unhappy is he who is ty'd to a she." f. 33.
2. "Music in 'The Tempest'" [published in 1746], consisting of the song, "Come unto these yellow sands," and the Masque, in which the characters are Juno, Ceres, Iris, and Chorus of Nymphs, *etc.* *Imperfect* in the middle. f. 86.
3. "Sing and spread the joyfull news around": the last movement from the last chorus in "The Judgment of Paris" [published in 1740]. *Autograph.* f. 112.

Additional 31604, *passim*.

Paper; about 1739. Oblong folio. See also below, under Songs.

Two duets (nos. 1 and 2) and fifteen arias, with symphonies and accompaniments for strings (and in no. 10 oboes also), and a bass, occasionally figured, for harpsichord, in score. Apparently from Operas, by Hasse and other Italian composers of the first half of the 18th century. Nos. 2–9 are by Johann Adolf Hasse; and of these, nos. 5–8 appear to have been performed at the San Giovanni Grisostomo theatre in 1739, nos. 5, 7, and 8 being described as "[Opera] 3a," and no. 6 as "[Opera] prima."

1. "E Puoi, Crudel, lasciarmi." "Leon Vinci." f. 18.
2. "Deh, t' acchetta." f. 32.
3. "Almen la parca." f. 40.
4. "Digli ch' io son Fedele." [From "Alessandro nell' Indie," 1731.] f. 43.
5. "Rendimi i lacci miei." f. 47.
6. "L' atroce affanno." This and no. 7 were sung by Faustina [Hasse]. f. 51.
7. "Si, quei ferri." f. 55.
8. "Non scherzar cosi." f. 59.
9. "Spesso tra vaghe rose"; sung by Farinelli. f. 63.
10. "Tormento il più crudele." This and no. 11 were composed by "Gio. Battista Lampugnani," and performed at Padua in 1739. f. 72.
11. "Io veggio in lontananza." [From "Dario."] There appears (see f. 1) to have been a separate horn part to this aria. f. 78.
12. "Quanto mai felici siete." [From "Ezio," 1737.] By the same. f. 84.
13. "Ritorna al caro bene"; sung by Faustina. [From "La cameriera accorta."] "Andrea Bernasconi." f. 88.
14. "Sù quelle Luci." This and nos. 15, 16, are also by Bernasconi, and were performed at the San Giovanni Grisostomo theatre in 1739, being described as "[Opera] 2da." f. 92.

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[illegible] "Dolce mio ben" [illegible] "Dolce mio ben" From [illegible]

[illegible] "Non mi lasciare" sung by Farinelli. [illegible] "Non mi lasciare" From "Semiramide." [illegible]

Additional MSS. 31602

From [illegible] the [illegible] Duchess [illegible] Buccleuch at Bowhill, and now in the British Museum.

Containing 28 airs from Operas, with symphonies and accompaniments for strings and a few wind instruments in manuscript. [illegible]

Add. 31602. Vol. I.

1. "Per quell' alloro." From "Arsace." "Gio. Battista Pergolese." f. 2.
2. "Se, speme, ne a morire." "Gio. Adolfo Hasse." f. 5.
3. "E ver che speri a morte." By the same. f. 15.
4. "Cara sei di piacer a Dei." "Gio. Batt. da Pergolese." f. 21.
5. "Non ho che te, cara amato." "Gaetano Latilla, 1738." f. 27.
6. "Caro, non ma." From "L' Olimpiade," 1735. "Pergolese." f. 33.
7. "Se mai perdona l'Idol." "David Perez." f. 45.
8. Duet. "Ne' giorni miei felici." From "L' Olimpiade." "Pergolese." 1735." f. 44.
9. "Se tanta stampa." From "Nerone." 1735. "Egidio Duni." f. 50.
10. "Dal sen del caro sposo." From "Vologeso." "Rinaldo di Capua. 1739." f. 56.
11. "Tutte le più vezzose armi." By "G. M." Orlandini (see index on f. 1). f. 62.

Nos. 12–17 are by Gaetano Latilla, dated 1738, Rome: nos. 15 and 17, and presumably also the others, are from "Don Calascione" (see *Le Delizie dell' opera*, vol. vi).

12. "Ah, frenate il pianto." f. 68.
13. "Scola, se m' ami." f. 72.
14. "Sol due ricordi." f. 78.
15. "Cola, sul praticello" (*sc.* praticello). f. 81.
16. "Non son di quello." f. 87.
17. "Signor Pancrazio." f. 92.
18, 19. Scenes viii and ix [from "Vologeso"], including the aria, "Ombra che pallida." "Rinaldo di Capua." Rome, 1739. ff. 98, 109.

Add. 31602. Vol. II.

1. "Nascha turbar si onda." [From "Vologeso."] Rome, 1739. f. 3.
2. "Caro sposo, amato oggetto." [From "Caio Fabrizio," 1731.] "Gio. Adolfo Hasse." f. 15.
3. "Deh, se piacer mi uuoi." From "La clemenza di Tito." [1738.] By the same. f. 21.
4. "Luci belle." [From "Vologeso."] "Rinaldo di Capua, 1739." f. 25.
5. "Per qual paterno amplesso." [From "Artaserse."] "Leon° Vinci." f. 31.
6. "Quando sarà quel dì." From "La clemenza di Tito." "Adolfo Hasse." f. 35.
7. "Reca la pace in dono." By the same. f. 43.
8. "Se troppo crede al ciglio." [From "Alessandro nelle Indie," 1729.] "Leonardo Vinci." f. 49.
9. "Superbo di me stesso." [From "L' Olimpiade."] 1735. "Gio. Battista Pergolese." f. 55.
10. "Se à mè torranno i Dei." From "Caio Fabricio." "Gio. Adolfo Hasse." f. 61.
11. "Scieglier frà mille." [From "Temistocle."] "Leonardo Leo." f. 67.

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12. "Sul mio cor." [From "Adriano in Siria," 1734.] By Pergolese (see index at f. 2). f. 73.
13. "Sentirsi dire dal caro bene." [From "Semiramide riconosciuta," 1729.] By Leonardo Vinci. f. 81.
14. "Torbido in volto." From "L' Olimpiade." "Gio. Battista Bergolese" [1735]. f. 89.
15. "Tù di saper procura." [From the same Opera.] f. 95.
16. "Vò' sperar; ti ueggo." "Rinaldo da Capua." Rome, 1739. f. 101.
17. "Vedi l'amata figlia." "Gio. Adolfo Hasse." f. 107.
18. "Vedrai morir costante." By the same. f. 113.

Additional 34004.

Paper; ff. 188. After 1739 (see f. 31). Oblong octavo. From the collection of F. Smee.

COLLECTION of airs, duets, choruses (frequently with one of the parts omitted), *etc.*, from dramatic works by French composers of the end of the 17th and the first half of the 18th centuries. Only the vocal parts are given, which, in the case of the concerted numbers, are in score, but without accompaniment. The selections are mostly divided into two series, the second (f. 107) supplying deficiencies in the first.

1. Eighteen scenes or numbers from "Isis" [1677]. By Jean Baptiste Lully. Differing considerably from the copy of "Isis" in Add. 16045 (above, p. 237). ff. 1–25, 107–116.
2. "Goutons bien les plaisirs" (à 2), "Dans ces deserts paisibles" (solo), and "Les oiseaux vivent sans contrainte" (à 2); from the "Grotte de Versaille" (*sc.* "L'Eglogue de Versailles"). By the same. [1685.] ff. 25b, 116, 116b.
3. Sixteen numbers or scenes from "Phaëton." By the same. [1683.] ff. 26b–30b, 117b–128b.
4. Ten "Airs des 'Festes d'Hébé' ou 'les Talens Liriques.'" By Jean Philippe Rameau. [1739.] ff. 31–36, 129–131b.
5. Seven "'Airs D' 'Acis et Galatée.'" By Lulli. [1686.] ff. 36b–39, 132–136.
6. Eighteen airs from "Issé." By André Cardinal Destouches. [1697.] ff. 39b–57b, 136–144.
7. Twelve airs from "Tancrède." By André Campra. [1702.] ff. 58–65b, 144b–149.
8. Four airs, "Par d'innocens plaisirs," "Amants heureux," "Dans les Concerts," and "Dans L'horreur d'une nuit terrible"; from "Ihphigenie [en Tauride]." By the same and Henri Desmarets. [1704.] ff. 66, 66b, 149b, 150.
9. "Ten numbers or scenes from "Idoméné[e]. By Campra. [1712.] ff. 67–72, 105b (?—an air, "Gloire brillante"). 150b–152b, 183–184b.
10. Nine numbers from "Hippolyte et Aricie." By Rameau. [1733.] ff. 72b–76b, 152b–161.
11. Two airs, "A L'amour offrez tous vos vœux" and "Enchantez mes Regards"; from the Ballet "[Le triomphe] des Sens." "[Joseph] Mouret." [1732 (?).] ff. 77, 77b.
12. Four airs, "L'onde se presse," "Jeunes cœurs," "Le heros que j'attends," and "C'est la saison d'aimer"; from "Alceste." By Lully. [1674.] ff. 78b, 79, 162, 163b.
13. "Air, "Revenez, amours, and three duets or 2-part choruses, "L'amour plaist," "Les plus rudes chaisnes," and "Que nos prairies seront fleuries." [From "Thésée," 1675.] By the same. ff. 79, 81, 81b, 164.
14. Twenty numbers or scenes from "Atis." By the same. [1676.] ff. 82–89, 166–177.
15. Eighteen "Airs d' 'Armide [et Renaud']." By the same. [1686.] ff. 89b–105, 177–182b.
16. Air, "Ma chere Liberté"; from "Proserpine." By the same. [1680.] f. 161.

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Additional 14119.

Paper; ff. 97. About 1740. Oblong folio.

"DIDONE": Acts ii and iii, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for harpsichord, in score. [By Porpora, about 1740.] *Autograph.* Characters: Iarba, Araspe, Selene, Didone, Osmida, and Enea.

Additional 31596.

Paper; ff. 125. About 1740. Oblong folio.

OPERATIC duets, with accompaniments for strings and a bass, occasionally figured for harpsichord, in score.

1. "Tu non rispondi." By G. B. Pergolesi. f. 2.
2. "Tu vuoi ch' io viua." [From "Artaserse," 1730.] "Leonardo Vinci." f. 8.
3. "E vuoi con dure tempre." [? From "Rosaura," 1736.] "Dom^co Sarro." f. 16.
4. "Caro sposo, Idolo amato." "Fran^co Feo." f. 24.
5. "Sappi che al nascer mio." [From "Ciro riconosciuto," 1737.] "Rinaldo di Capua." f. 30.
6. "Volgi a me le vaghe ciglia." "Gio. Battista Pergolese." f. 38.
7. "Non pensar, Idolo mio." "Rinaldo di Capua." f. 44.
8. "Per un momento almeno." [From "Ricimero."] 1740. "Niccolò Jummelli." f. 51.
9. "Parti da me, spietato." [From "Merope."] 1740. "Gios^e Scarlatti." f. 61.
10. "Ascoltami, ò Caro" (Dorinda and Flavio); from an Opera performed at the Teatro della Valle, 1740. "Rinaldo di Capua." f. 73.
11. "Se viuer non´poss' io." "Nicola Porpora." 1732. f. 81.
12. "Cara, addio; morir mi sento." "Gio. Porta." f. 93.
13. "Se mai turbo il tuo riposo." [From "Alessandro nelle Indie."] 1730. "Leonardo Vinci." f. 99.
14. "Dimmi una volta addio." By the same. f. 106.
15. "Ritorna à questo seno." "Porta." 1731. f. 114.
16. "Pensa che rea son io" (Vitellia and Sesto). [From "La Clemenza di Tito."] "Domenico Sarro." f. 118.

Additional 31504, *passim*.

Paper; after 1740. Folio. See also below, under Songs.

ARIAS and a duet, from operas by Handel, Porpora, *etc.*, with a figured bass for harpsichord, in score.

1. "Sommi dei, se giusti siete," as sung by Benedetto Michelli. [From "Alessandro nelle Indie," about 1730.] "Porpora." f. 5.
2. "Sono amante"; from "Ormisda." "Capelli." f. 9.
3. "Prima al fonte"; from "Radamisto." By the same. f. 10b.
4. "Timida pastorella." [? From "Adelaïde," 1723.] "Porpora." f. 20b.
5–8. "Ti lascio, m' inuolo," "Consigliando un bel orgoglio," "Cor di vilta nudrito," and "Vengo a darti"; from "Lucio Papirio," attributed in the index to "L. A. Predieri" [1715]. ff. 26b, 28b, 30, 32b.
9–11. "Amante esposa," "La costanza," and "Con disperato sdegno"; from "Astartus." "Bononcini." ff. 35b, 36b, 37b.

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12. "Volo il mio sangue a spargere"; from "Radamisto." "Nicola Porpora." f. 58b.
13. "Quanto bello agl' occhi miei." By the same. f. 59b.
14. "Nobil' onda." [? From "Adelaïde."] By the same. f. 63.
15. "Quel cor che mi donasti"; from "Petro d' Aliberti." By the same. f. 64b.
16–18. "Rendi 'l sereno al ciglio," "In mille dolci modi," and "Sincero affetto"; from "Sosarme" [1732]. "Handle." ff. 67b, 68, 70b.
19. "Non sarei tu sventurata." [From "Alessandro nelle Indie," 1731.] "Hasse." f. 71b.
20. "Alzo al uolo di mia fama"; from "Radamistus" [1720]. "Handel." f. 75b.
21–23. "Vedro piu liete," "Scherza in mar," and "Arma la sguardo," with accompaniments for violin and bass; from "Lotharius" [1729]. By the same. ff. 76b, 78, 79b.
24–26. "Ombra cara" (with bassoon obbligato), "Straggi morti" (with trumpet obbligato), and "Cara sposa, amato bene"; from "Radamistus." By the same. ff. 80b, 81b, 83.
27. "Sommo Rettor del Chielo" (*sic*); from "Lotario," Act ii, sc. 10. By the same. f. 84.
28. "Madre, pagasti"; from "Tolomeo," Act iii [1728.] By the same. f. 86b.
29. "Fur[i]e del crud' averno"; from "Lotario." By the same. f. 89.
30. "E troppo bella"; from "Radamisto," 1723. "Porpora." f. 90.
31, 32. "Senti il fato," and "Alto Giove"; from "Polypheme." Sung by Farinelli. By the same. ff. 104b, 106b.
33. "Surge (*sic*) infausta una procella"; from "Orlando" [1732]. Sung by Montagnana. "Handel." f. 107b.
34–36. "Dolci fresche aurette," "Nel attendere il mio bene," and "Lusingato dalla speme"; from "Polypheme." Sung by Farinelli. "Porpora." ff. 108b, 109b, 110b.
37. "Caro, ti dono impegno il cor": duet, from "Pastor Fido" [1712]. Sung by Carestini and Signora Strada. "Handel." f. 112.
38. "D' instabile fortuna"; from "Lotharius." Sung by Fabri. By the same. f. 114.
39. "Se al ciglio lusinghiero." Sung by Farinelli. "[J. A. Hasse, il] Sassone." f. 122.
40. "La sorte mia tirranna." [From "Siroe," 1733.] By the same. f. 123b.
41, 42. "Credi tu di lusingarmi," and "Questo pallore"; with 2 strings. "Jeminiano G[i]acomelli." ff. 124b, 126b.
43. "Voi che credette" (*sic*). "Hasse." f. 127b.

Additional 16043, 16044.

Paper; ff. 94, 172. After 1741. Small oblong folio.

"DEMOFOONTE": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, and strings, in score, by Leonardo Leo [1741]. Characters: Demofoonte, Dircea, Matusio, Timante, Creusa, Cherinto, Adrasto, and Olinto.

Additional 14113.

Paper; ff. 130. About 1742. Oblong folio.

"LA ROSMENE": Opera in 3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score, by Porpora, 1742. Mostly *autograph*, with numerous additions, evidently in the hand of the composer's amanuensis. Characters:

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Additional 14119.

Paper; ff. 97. About 1740. Oblong folio.

"DIDONE": Acts ii and iii, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for harpsichord, in score. [By Porpora, about 1740.] *Autograph.* Characters: Iarba, Araspe, Selene, Didone, Osmida, and Enea.

Additional 31596.

Paper; ff. 125. About 1740. Oblong folio.

OPERATIC duets, with accompaniments for strings and a bass, occasionally figured for harpsichord, in score.

1. "Tu non rispondi." By G. B. Pergolesi. f. 2.
2. "Tu vuoi ch' io viua." [From "Artaserse," 1730.] "Leonardo Vinci." f. 8.
3. "E vuoi con dure tempre." [? From "Rosaura," 1736.] "Dom^co Sarro." f. 16.
4. "Caro sposo, Idolo amato." "Fran^co Feo." f. 24.
5. "Sappi che al nascer mio." [From "Ciro riconosciuto," 1737.] "Rinaldo di Capua." f. 30.
6. "Volgi a me le vaghe ciglia." "Gio. Battista Pergolese." f. 38.
7. "Non pensar, Idolo mio." "Rinaldo di Capua." f. 44.
8. "Per un momento almeno." [From "Ricimero."] 1740. "Niccolò Jummelli." f. 51.
9. "Parti da me, spietato." [From "Merope."] 1740. "Gios^e Scarlatti." f. 61.
10. "Ascoltami, ò Caro" (Dorinda and Flavio); from an Opera performed at the Teatro della Valle, 1740. "Rinaldo di Capua." f. 73.
11. "Se viuer non poss' io." "Nicola Porpora." 1732. f. 81.
12. "Cara, addio; morir mi sento." "Gio. Porta." f. 93.
13. "Se mai turbo il tuo riposo." [From "Alessandro nelle Indie."] 1730. "Leonardo Vinci." f. 99.
14. "Dimmi una volta addio." By the same. f. 106.
15. "Ritorna à questo seno." "Porta." 1731. f. 114.
16. "Pensa che rea son io" (Vitellia and Sesto). [From "La Clemenza di Tito."] "Domenico Sarro." f. 118.

Additional 31504, *passim.*

Paper; after 1740. Folio. See also below, under Songs.

ARIAS and a duet, from operas by Handel, Porpora, *etc.*, with a figured bass for harpsichord, in score.

1. "Sommi dei, se giusti siete," as sung by Benedetto Michelli. [From "Alessandro nelle Indie," about 1730.] "Porpora." f. 5.
2. "Sono amante"; from "Ormisda." "Capelli." f. 9.
3. "Prima al fonte"; from "Radamisto." By the same. f. 10b.
4. "Timida pastorella." [? From "Adelaïde," 1723.] "Porpora." f. 20b.
5–8. "Ti lascio, m' inuolo," "Consigliando un bel orgoglio," "Cor di vilta nudrito," and "Vengo a darti"; from "Lucio Papirio," attributed in the index to "L. A. Predieri" [1715]. ff. 26b, 28b, 30, 32b.
9–11. "Amante e sposa," "La costanza," and "Con disperato sdegno"; from "Astartus." "Bononcini." ff. 35b, 36b, 37b.

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12. "Volo il mio sangue a spargere"; from "Radamisto." "Nicola Porpora." f. 58b.
13. "Quanto bello agl' occhi miei." By the same. f. 59b.
14. "Nobil' onda." [? From "Adelaïde."] By the same. f. 63.
15. "Quel cor che mi donasti"; from "Petro d' Aliberti." By the same. f. 64b.
16–18. "Rendi 'l sereno al ciglio," "In mille dolci modi," and "Sincero affetto"; from "Sosarme" [1732]. "Handle." ff. 67b, 68, 70b.
19. "Non sarei tu sventurata." [From "Alessandro nelle Indie," 1731.] "Hasse." f. 71b.
20. "Alzo al uolo di mia fama"; from "Radamistus" [1720]. "Handel." f. 75b.
21–23. "Vedro piu liete," "Scherza in mar," and "Arma la sguardo," with accompaniments for violin and bass; from "Lotharius" [1729]. By the same. ff. 76b, 78, 79b.
24–26. "Ombra cara" (with bassoon obbligato), "Straggi morti" (with trumpet obbligato), and "Cara sposa, amato bene"; from "Radamistus." By the same. ff. 80b, 81b, 83.
27. "Sommo Rettor del Chielo" (*sic*); from "Lotario," Act ii, sc. 10. By the same. f. 84.
28. "Madre, pagasti"; from "Tolomeo," Act iii [1728.] By the same. f. 86b.
29. "Fur[i]e del crud' averno"; from "Lotario." By the same. f. 89.
30. "E troppo bella"; from "Radamisto," 1723. "Porpora." f. 90.
31, 32. "Senti il fato," and "Alto Giove"; from "Polypheme." Sung by Farinelli. By the same. ff. 104b, 106b.
33. "Surge (*sic*) infausta una procella"; from "Orlando" [1732]. Sung by Montagnana. "Handel." f. 107b.
34–36. "Dolci fresche aurette," "Nel attendere il mio bene," and "Lusingato dalla speme"; from "Polypheme." Sung by Farinelli. "Porpora." ff. 108b, 109b, 110b.
37. "Caro, ti dono impegno il cor": duet, from "Pastor Fido" [1712]. Sung by Carestini and Signora Strada. "Handel." f. 112.
38. "D' instabile fortuna"; from "Lotharius." Sung by Fabri. By the same. f. 114.
39. "Se al ciglio lusinghiero." Sung by Farinelli. "[J. A. Hasse, il] Sassone." f. 122.
40. "La sorte mia tirranna." [From "Siroe," 1733.] By the same. f. 123b.
41, 42. "Credi tu di lusingarmi," and "Questo pallore"; with 2 strings. "Jeminiano G[i]acomelli." ff. 124b, 126b.
43. "Voi che credette" (*sic*). "Hasse." f. 127b.

Additional 16043, 16044.

Paper; ff. 94, 172. After 1741. Small oblong folio.

"DEMOFOONTE": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, and strings, in score, by Leonardo Leo [1741]. Characters: Demofoonte, Dircea, Matusio, Timante, Creusa, Cherinto, Adrasto, and Olinto.

Additional 14113.

Paper; ff. 130. About 1742. Oblong folio.

"LA ROSMENE": Opera in 3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score, by Porpora, 1742. Mostly *autograph*, with numerous additions, evidently in the hand of the composer's amanuensis. Characters:

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Tirinto, Argenio, Rosmene, Clomiri, and Imeneo. There are gaps at the ends of Acts i and ii, and after f. 90 (? 9 leaves).

Additional 31700.

Paper; ff. 113. A.D. 1743. Oblong folio.

"ISSIPILE": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord. in score. By John Christopher Smith, 1743. Not performed till 1746. *Autograph.* Characters: Issipile, Giasone, Learco, *etc.*

Additional 31619–31624.

Paper; about 1744, *etc.* Oblong folio. Belonged to Francis Cockerell.

SELECTIONS from Italian Operas performed at Rome and elsewhere in Italy in, and shortly before, 1744, with instrumental symphonies and accompaniments, in score. Instruments other than strings employed in the orchestra are indicated below. The collection was apparently made by John Belli.

31619. Vol. I (ff. 139). "Arie Diuerse Dell' 'Olimpiade'" [1737], by Leonardo Leo, with oboes, horns, *etc.*

1. "Quel destrier." f. 2b.
2. "Del destin non ui lagnate." f. 15.
3. "Tu di saper procura." f. 21.
4. "Mentre dormi amor." f. 28.
5. "Ne' giorni tuoi felici": duet. f. 35b.
6. "Apportator son io." f. 49b.
7. "Grandi, è uer." f. 58b.
8. "Che non mi disse." f. 64.
9. "Siam naui all' onde." f. 69b.
10. "Gemo in un punto." f. 86.
11. "Caro, son tua." f. 101.
12. "Son qual per mare." f. 106b.
13. "Non sò donde uiene." f. 118b.
14. "Deh, s' ai pietade." f. 123b.
15. "Lo seguitai felice." f. 126b.
16. "Di modestia quel rossore." f. 132b.

31620. Vol. II (ff. 93). "Ouertura ed Arie Diuerse Dell' 'Adriano in Siria'" [1734], by Giovanni Battista Pergolese; with oboes, horns, trombe da caccia, *etc.*

1. "Dal labro che t' accende." f. 15b.
2. "Sprezza il furor." f. 21.
3. "Sul mio cor." f. 33b.
4. "Chi soffre senza pianto." f. 44b.
5. "Lieto così." f. 51.
6. "Splenda per uoi." f. 57b.
7. "Tutti nemici." f. 64b.
8. "Leon piagato à morte." f. 67b.
9. "L' estremo pegno": duet. f. 81.

31621. Vol. III (ff. 174). "Bologna, 1741. Arie diuerse Dell' 'Ezio,'" by Nicolò Jommelli; with overture, symphonies and accompaniments for oboes, horns, trumpets, *etc.* The vocal numbers are:—

1. "Se tu la reggi." f. 15b.
2. "Pensa à serbarmi." f. 28b.
3. "Caro Padre, à me non dei." f. 33b.
4. "Il Nocchier che si figura." f. 40.
5. "Quanto mai felici." f. 56.
6. "Se pouero il ruscello." f. 62.
7. "Cara, se un core." f. 74.
8. "Và, dal furor portata." f. 79.
9. "Lasciami, ò ciel." The words are from Metastasio's "Zenobia." f. 91.
10. "Nasce al bosco." f. 96b.
11. "Finche per te mi timido." f. 103.

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12. "Voglio rigor": trio. f. 110.
13. "Peni tu per vn' ingrata." The strings in the accompaniment are divided into two "cori," *sc.* orchestras. f. 128.
14. "So che di sdegno acceso." f. 140.
15. "Per tutto il timore." f. 150b.
16. "Tergi l' ingivste lagrime." f. 157.
17. "In braccio à mille affani." The words from Metastasio's "Semiramide," set to music by Jommelli in 1742. f. 162.

31622. Vol. IV (ff. 141). "Sinfonia ed Arie diuerse Del 'Dario,'" with oboes, trumpets, horns, *etc.*, by Giuseppe Scarlatti. The arias are:—

1. "Non quando irato." f. 15.
2. "Per me non spunta il giorno." f. 29.
3. "Chi di piacer non muore." f. 37.
4. "Serbami il primo affetto." f. 43.
5. "Lo sò che ti spiace." f. 49.
6. "Tra la procella infesta." f. 54b.
7. "Dirti vorrei, mà che?" f. 70.
8. "Chi ti consiglia." f. 74.
9. "Fiero, sorge." f. 80b.
10. "Lo sapete, amati rai." f. 97.
11. "Care luci del mio bene." f. 103.
12. "Io veggio in lontananza vn raggio." f. 110.
13. "Dopo la rea stagione." f. 116.
14. "Se esce con furia." f. 126.
15. "Non è uer; non fù permesso." f. 137.

31623. Vol. V (ff. 136). "Scelta D'Arie di Diversi."

1. "Luci Belle, se Piangete"; probably from "Campaspe," 1740. "Gio. Battista Casali." f. 3.
2. "Benche Innocente sia"; apparently from "Demofoonte," though the words are not in Metastasio's play of that name, from which the other songs given below (nos. 5, 7, 13–15), are taken. "Andrea Bernasconi, 1741." f. 8.
3. "Nel mio Periglio Estremo"; with horns, oboes, *etc.* "Giuseppe Sellitti, 1742." f. 15.
4. "Caro mio ben, Perdona"; from "Candace" (?). "Gio. Battista Lampugnani, 1740." f. 27.
5. "Parto; La sorte Irrata"; from "Demofonte," 1741. "Andrea Bernascone." f. 33.
6. "In mar di tanti affanni." By the same. Turin, 1743. f. 41.
7. "Per Lei Fra L'armi"; with horns, trumpets, oboes, *etc.* From "Demofonte." By the same. f. 46.
8. "L' Amor mi Consiglia"; with horns, *etc.* "Giovan Batista Casali." f. 61.
9. "Deh, se piacer mi vuoi." [From "La Clemenza di Tito," 1735.] "Leonardo Leo." f. 75.
10. "Non sò con dolce moto." "Nicola Jommelli." f. 79.
11. "Mie Pupillette vaghe." By the same. Naples, 1740. f. 83.
12. "Del mio tenace affetto." "Girolamo Abos." Naples, 1742. f. 87.
13. "Gia che in vita"; with horns, oboes, *etc.* [From "Demofoonte."] "Andrea Bernasconi." Rome, 1741. f. 93.
14. "La Destra ti chiedo": duet, from the same opera. By the same. f. 103.
15. "Se tutt' i mali miei"; from the same opera. By the same. f. 110.
16. "Tu me da me diuide." [From "L' Olimpiade," 1737.] "Leonardo Leo." f. 116.
17. "Contro vn core Innamorato." By the same. f. 120.
18. "Se pria morir degg' io": duet [from "Ambleto"?]. "[Giuseppe] Carcani." Venice, 1742. f. 124.
19. "Leggi, osserua." "Matteo Capranica." f. 130.
20. "Tu di saper procura." [From "L' Olimpiade," 1737.] "Leonardo Leo." f. 133.

31624. Vol. VI (ff. 204). "Scelta D'Arie Diverse."

1, 2. "Timida Pastorella," and "Nobil' onda"; the latter with horns, oboes, *etc.* [Probably from "Adelaïde."] "Giovacchino Cocchi." Rome, 1743. ff. 3, 8.
3. "L' onda dal mar Divisa." [From

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6. "Dell' onda ai fieri moti." f. 18.
7. "Tanti affanni." f. 22.
8. "Vieni, o figlio." f. 24b.
9. "Alla fama dimmi il vero." f. 26b.
10. "A te, che sei sua sposa"; from "Coriolano" [1723]. By Attilio Ariosti. f. 30.
11. "Affanni del pensier." f. 33b.
12. "Deh, non dir." f. 36b.
13. Duet, "A teneri affetti." f. 38b.
14. "Gode l' alma." f. 42.
15. "Doppo l' orrore." f. 46.
16. "No, non temer." f. 50.
17. "Spera si, mi dice il core." f. 53.
18. "Tra queste care ombre." f. 56.
19. "Trema, tiranno." f. 58.
20. "La speranza e giunta in porto." f. 61b.
21. "Tu puoi strazzarmi." f. 63b.
22. "D' innalzar i flutti." f. 66.
23–45. Twenty-three out of the twenty-four arias and duets in "Flavio" [1723], originally published by Walsh. ff. 68b–138b.
46. "Io sperai trovar riposo." f. 139.
47. "Un disprezzato affetto." f. 141b.
48. "Di far le sue vendette." f. 144b.
49. "Cervo altier." f. 148.
50. "Vinto e l' amor." f. 152.
51. "Mostratevi serene" [from "Ammeto," 1726], wrongly described as from "Alceste." f. 155.
52. "Volate più dei venti"; with bassoons, oboes, *etc.* Here described as "Additional Song in 'Admetus,'" but originally in "Muzio Scevola" [1721]. f. 156b.
53. "Dal labbro tuo vezzoso"; from the pasticcio, "Semiramis" [1733]. This is the only number in the collection which appears to be unpublished. f. 161.
54. Trio, "Consolati, o bella"; from "Orlando" [1732]. f. 166.

Additional 31577, ff. 42–49b.

Paper; after 1734. Oblong folio.

HARPSICHORD arrangements from "Amadigi" and "Otho," by Handel. See under Pianoforte Solos, in vol. iii.

Additional 14114.

Paper; ff. 152. A.D. 1735, *etc.* Oblong quarto.

PORTIONS of three Operas, with symphonies and accompaniments for oboes (in nos. 2 and 3), trumpets (in no. 3), strings, and a figured bass for harpsichord, in score, by Porpora. Nos. 1, 2 are entirely *autograph*, as also most of no. 3.

1. Act ii of "Ifigenia [in Tauride]"; 18–22 April, 1735. Characters: Ulisse, Agamennone, Clitennestra, Ifigenia, Calcante, Achille. f. 1.
2. Act ii of "Arianna e Teseo" [Vienna, 1714, and London, 1733]. Characters, Alceste, Teseo, Arianna, Minosse, Tauride (?), Caribda. f. 40.
3. Act iii of "Sirbace" [?="Rosbale," 1736]. Characters: Sirbace, Lesbano, Nirena, Rosbale, Astarbo, Eurene. f. 99.

Additional 14205.

Paper; ff. 271. After 1735. Oblong quarto.

"ANGELICA ed Orlando": Opera in 3 Acts, with symphonies and accompaniments for trumpets, oboes, flutes, horns, and strings, in score, by Gaetano Latilla, 1735. Characters: Angelica, Orlando, Macchione, Quaquacchio, Medoro, Silvia, Lidia, Emilia, and Armindo.

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Additional 30838.

Paper; ff. 192. About 1736 (date on cover). Oblong folio. Belonged in 1822 to T. Millar, of Grafton Street, and afterwards to J. H. Deane.

"ALESSANDRO Nell' Indie, Dramma Per Musica, Poesia Del Sig^r Pietro Metastasio, Poeta di S. M. C. C., Musica Del Sig^r Gio. Adolfo Hasse . . . . Maestro del Pio Ospital dell' Incurabili di Venezia"; in 3 Acts, with symphonies and accompaniments for flutes, oboes, trombe da caccia, and strings, in score. Characters: Poro, Gandarte, Timagene, Alessandro, Erissena, and Cleofide. Performed at Dresden in 1731 as "Cleofide."

Additional 17785, *passim*.

Paper; after 1737 (see f. 103b). Small quarto. The MS. also contains Duets (above, p. 64), Songs, Trios, Violin Solos, *etc.*

AIRS (and other numbers indicated below) from French Operas. Except where the contrary is stated, they are by Jean Baptiste Lully, and unaccompanied. The bass, where given, is usually figured.

1. "Ritournelle" for 2 violins, with a figured bass. f. 21.
2. "Poursuivons jusqu'au trépas": duet from "Armide" [1686]. f. 84b.
3, 4. "Le printems, quelquefois, est moins doux," and "Que l'Amour a d'attraits"; from "Atys" [1676]. ff. 35b, 36.
5, 6. Two airs "pour les Egyptiens"; melody with bass only, from Act v of "Isis" [1677]. ff. 86b, 87.
7–10. Instrumental numbers [for strings, *etc.*] from "Atys," *viz.* "Ritournelle" from Act iii; another from Act v; "Menüet du Prologue," and "Prélude" from Act ii. ff. 87b, 63, 64, 65b.
11. A long scene, "Reconnoissance d'Oreste," beg. "C'est au pied du rocher," with bass; from "Iphigénie." "[André] Campra" and "[Henri] Desmarest" [1704]. ff. 66–76b.
12. "Prélude," with strings, *etc.*; from Act v of "Isis." f. 77.
13. "Ritournelle," with strings, *etc.*; from Act ii of "Atys." f. 79b.
14. "Le Branle de Forges," beg. "Ecoutés mon énigme": described as taken from "Le Divertissement donné a S.A.S. madame la Duchesse . . . à Forges, le 11 aoust, 1737," acted by members of the French aristocracy, whose names are given. f. 103b.
15. "Pour vous, quand il vous plaist"; from "Armide." f. 106.
16. "Le Soleil chasse les ombres"; from "Les Festes [de l'amour et] de Bacchus" [1673 ?]. f. 106.
17, 18. Duet, "Quand le vent rit sur l'onde," and air, "Noirs orages," with bass; from "Medée et Jason" [by — Salomon, 1713]. ff. 106b, 107b.
19. "Bornés vous vos désirs"; from "Armide." f. 108.
20. "Heureux qui peut voir du rivage," with a bass; from "Phaëton" [1683]. f. 108b.
21. "Que peut de la raison"; from "Achille [et Polyxène]," 1687, by Paschal Colasse. f. 109b.
22. "Rossignols amoureux"; from "Hypolite et Aricie." By J. P. Rameau. [1733.] f. 115b.
23. "Que tout l'Univers se pare," with bass; from "Isis." f. 118.
24–28. "Ouverture," "Entrée," Gavotte, "Marche," "Prélude," and Chaconne, from "Roland" [1685]. The melody only. ff. 118b–122.
29. "Au milieu d'une paix profonde"; from the prologue to "Roland." f. 122b.
30, 31. Two "Airs [de danse]," for violins, with bass; from "Isis." ff. 123, 123b.
32–34. Two airs, "La beauté la plus sévère" and "L'himen seul ne sçauroit plaire," and a duet, "D'une constance extrême," with basses; from

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"Atys." All are preceded by symphonies for flutes, *etc.* ff. 126–130.

85. "Quel bien devés vous attendre": duet with bass, from "Isis." f. 130b.

86. "Prélude," for 2 instruments; from Act iv of "Atys." f. 131b.

87, 88. Two "Airs des Parques," for violins and bass; from Act iv of "Isis." ff. 132b, 133b.

89, 40. "Entrée des Nymphes," from Act v, and "Prelude du prologue," of "Atys"; for 2 instruments. ff. 134, 135b.

41. "Ritournelle," for strings, *etc.*; from Act iii of "Isis." f. 135b.

42. "Symphonie," for 2 instruments; from the prologue to "Atys." f. 136b.

43. "Symphonie," for strings, *etc.*; from Act ii of "Isis." f. 137.

44, 45. "Ouverture" and "Prélude," for strings, *etc.*; from Act i of "Atys." ff. 146, 149.

46. "Règne, Amour, règne sur nos âmes"; from "Tancrède." By André Campra. [1702.] f. 153b.

47, 48. Duet, "Dans nos climats," and air, "C'est l'Amour qui nous menace"; from "Roland." ff. 155b, 156b.

49. "Symphonie" for violins (in unison) and "Basse continue." Anonymous. f. 157b.

50. Air, "Ah! quel tourment"; from "Roland." f. 158b.

51. "Venés, reconnoissés vôtre nouvel Empire," with bass; from "Zéphir et Flore." By L. Lully and J. B. Lully, jun. [1688.] f. 162.

52. "A quoi bon, tant de raison"; from "Alceste" [1674]. f. 163.

53. "Heureuse mort," with bass; from "Bellérophon" [1679]. f. 163b.

54, 55. "Folâtrons," and "Je cherche a médire"; from "Psiché" [1678]. ff. 164b, 165.

56, 57. "Bergers, réünissons nos voix," and "Quoiqu'un juste dépit m'inspire," with bass; from "Zéphir et Flore." ff. 165, 165b.

58. "Toi qui porte par tout," with bass; from "Atys." f. 169b.

59-61. "Entrée de pastres" (melody only), duet, "Vivés en paix," and air, "Ah! j'attendrai longtems"; from "Roland." ff. 179b, 181b.

62–64. Three numbers from "Atys," *viz.* "Ritournelle" for strings, *etc.*, from Act iv; "Entree de Phrygiens"; and "Second Air des Phrygiens," for 2 instruments. ff. 182, *ib.*, 183.

65. "Air des Sylvains et des Satyres," with strings, *etc.*; from "Isis." f. 183b.

66, 67. "Air pour les Nymphes de Flore," and Gavotte; from the prologue to "Atys." ff. 184b, 185.

68. "Dieu d'Amour, pour nos Aziles," with strings; from "Hypolite et Aricie." f. 190.

69. "Les plaisirs les plus doux," with bass; from "Isis." f. 191b.

70. "Prélude. Le Sommeil," for flutes, strings, *etc.*; from "Atys." f. 192b.

71, 72. "Ritournelle" (from Act v) and "Entrée pour la Jeunesse," for strings, *etc.*; from "Isis." ff. 198b, 199b.

73, 74. Two numbers from "Atys," *viz.* duet, "Allons, allons, accourés tous," and "Récitatif a la loüange du Roy, Loüis XIV," from the Prologue. ff. 200, 200b.

75. Air for strings, *etc.*; from "Isis." f. 201b.

76. "Dieu d'Amour, sous tes loix"; from "Le Jugement de Paris." By T. Bertin de la Dué. [1718.] f. 202.

77–80. Four numbers from "Isis," *viz.* "Marche" from Act iii, "Ritournelle" in F, and "Entrée des Forgerons," for strings, *etc.*, and duet, "Aimés, profités du tems," with bass. ff. 206–210.

81, 82. Two "Symphonies," for 2 oboes with a "basse continue." Anonymous. ff. 211, 212b.

83. "Ritournelle," apparently for 2 violins. f. 213.

84. "C'est dans nos flots"; from "Thétis et Pélée." By P. Colasse. [1689.] f. 215.

85. "Non, non, nous n'aurons point de bruit"; from "Cadmus [et Hermione," 1673.] f. 216b.

86, 87. Duet, "Ah! qu'il est beau," and trio, "Déèsse des appas," with the bass figured; from "Les Festes de Bacchus" (*sc.* "Les fêtes d'amour et de Bacchus"). By Lully, 1672. ff. 217, 218.

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Egerton 2488.

Paper; ff. 177. About 1737–8. Oblong quarto. Belonged to Frederick Nicolay.

"Il Vello d'oro, Opera"; in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, trumpets, bassoons and strings, and a figured bass for harpsichord, in score, by Giovanni Battista Pescetti, London, 173⅞. Characters: Æto (*sic*), Medea, Absirto, Giasone, Peleo, Ifite, Isipile, and a Naiad.

Additional 29370, ff. 33–113 *passim*.

Paper; about 1737–1746. Quarto. See also under Anthems (vol. i, p. 65).

Incidental music, in full score, unless the contrary is stated, by Dr. Thomas Augustine Arne.

1. "Music in 'Rosamond,' 1733"; consisting of 6 songs and 3 duets. The first song begins, "How unhappy is he who is ty'd to a she." f. 33.
2. "Music in 'The Tempest'" [published in 1746], consisting of the song, "Come unto these yellow sands," and the Masque, in which the characters are Juno, Ceres, Iris, and Chorus of Nymphs, *etc.* *Imperfect* in the middle. f. 86.
3. "Sing and spread the joyfull news around": the last movement from the last chorus in "The Judgment of Paris" [published in 1740]. *Autograph.* f. 112.

Additional 31604, *passim*.

Paper; about 1739. Oblong folio. See also below, under Songs.

Two duets (nos. 1 and 2) and fifteen arias, with symphonies and accompaniments for strings (and in no. 10 oboes also), and a bass, occasionally figured, for harpsichord, in score. Apparently from Operas, by Hasse and other Italian composers of the first half of the 18th century. Nos. 2–9 are by Johann Adolf Hasse; and of these, nos. 5–8 appear to have been performed at the San Giovanni Grisostomo theatre in 1739, nos. 5, 7, and 8 being described as "[Opera] 3a," and no. 6 as "[Opera] prima."

1. "E Puoi, Crudel, lasciarmi." "Leon Vinci." f. 18.
2. "Deh, t' acchetta." f. 32.
3. "Almen la parca." f. 40.
4. "Digli ch' io son Fedele." [From "Alessandro nell' Indie," 1731.] f. 43.
5. "Rendimi i lacci miei." f. 47.
6. "L' atroce affanno." This and no. 7 were sung by Faustina [Hasse]. f. 51.
7. "Si, quei ferri." f. 55.
8. "Non scherzar cosi." f. 59.
9. "Spesso tra vaghe rose"; sung by Farinelli. f. 63.
10. "Tormento il più crudele." This and no. 11 were composed by "Gio. Battista Lampugnani," and performed at Padua in 1739. f. 72.
11. "Io veggio in lontananza." [From "Dario."] There appears (see f. 1) to have been a separate horn part to this aria. f. 78.
12. "Quanto mai felici siete." [From "Ezio," 1737.] By the same. f. 84.
13. "Ritorna al caro bene"; sung by Faustina. [From "La cameriera accorta."] "Andrea Bernasconi." f. 88.
14. "Sù quelle Luci." This and nos. 15, 16, are also by Bernasconi, and were performed at the San Giovanni Grisostomo theatre in 1739, being described as "[Opera] 2da." f. 92.

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15. "Cara madre, io riconosco." f. 96.
16. "Non ho in petto"; sung by Faustina. f. 100.
17. "Dille che si consoli." [From "Achille in Sciro," 1739.] "Pietro Chiarino." f. 104.

Additional 31601, 31602.

Paper; ff. 112, 118. After 1739. Oblong folio. Belonged to B[enjamin] Stillingfleet, and afterwards to [Dr.] Philip Hayes.

COLLECTION of arias, *etc.*, from Operas, with symphonies and accompaniments for strings and a bass (occasionally figured) for harpsichord, in score. In two volumes.

Add. 31601. Vol. I.

1. "Per quell' affetto." From "Artaserse" [1730]. "Leonardo Vinci." f. 2.
2. "Lo sposo và à morte." "Gio. Adolfo Hasse." f. 8.
3. "Fissa nei squardi miei." By the same. f. 15.
4. "Già che ui piace, ò Dei." "Gio. Battista Pergolese." f. 21.
5. "Idol mio, nel caso amaro." "Gaettano Lattilla, 1739." f. 27.
6. "Caro, son tua." [From "L' Olimpiade," 1735.] "Pergolese." f. 33.
7. "Se mai perdete l' Idol." "Dauid Perez." f. 39.
8. Duet, "Ne' giorni tuoi felici." [From "L' Olimpiade."] "Pergolese, 1735." f. 44.
9. "Se troua ritegno." From "Nerone" [1735]. "Egidio Duni." f. 50.
10. "Dal sen del caro sposo." [From "Vologeso."] "Rinaldo di Capua, 1739." f. 56.
11. "Tutte le più vezzose armi." By [G. M.] Orlandini (see index on f. 1). f. 62.

Nos. 12–17 are by Gaetano Latilla, dated 1738, Rome: nos. 15 and 17, and presumably also the others, are from "Don Calascione" (see *Le Delizie dell' opera*, vol. vi).

12. "Ah, frenate il pianto." f. 68.
13. "Suela, se m' ami." f. 72.
14. "Sol due ricordi." f. 78.
15. "Colà, sul praricello" (*sc.* praticello). f. 81.
16. "Non son di quelle." f. 87.
17. "Signor Pancrazio." f. 92.
18, 19. Scenes viii and ix [from "Vologeso"], including the aria, "Ombra che pallida." "Rinaldo di Capua." Rome, 1739. ff. 98, 109.

Add. 31602. Vol. II.

1. "Benche turbar si ueda." [From "Vologeso."] Rome, 1739. f. 3.
2. "Caro sposo, amato oggetto." [From "Cajo Fabrizio," 1731.] "Gio. Adolfo Hasse." f. 15.
3. "Deh, se piacer mi uuoi." From "La clemenza di Tito." [1738.] By the same. f. 21.
4. "Luci belle." [From "Vologeso."] "Rinaldo di Capua, 1739." f. 25.
5. "Per quel paterno amplesso." [From "Artaserse."] "Leon° Vinci." f. 31.
6. "Quando sarà quel dì." From "La clemenza di Tito." "Adolfo Hasse." f. 35.
7. "Reca la pace in dono." By the same. f. 43.
8. "Se troppo crede al ciglio." [From "Alessandro nelle Indie," 1729.] "Leonardo Vinci." f. 49.
9. "Superbo di me stesso." [From "L' Olimpiade."] 1735. "Gio. Battista Pergolese." f. 55.
10. "Se à mè torranno i Dei." From "Caio Fabricio." "Gio. Adolfo Hasse." f. 61.
11. "Scieglier frà mille." [From "Temistocle."] "Leonardo Leo." f. 67.

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12. "Sul mio cor." [From "Adriano in Siria," 1734.] By Pergolese (see index at f. 2). f. 73.
13. "Sentirsi dire dal caro bene." [From "Semiramide riconosciuta," 1729.] By Leonardo Vinci. f. 81.
14. "Torbido in volto." From "L' Olimpiade." "Gio. Battista Bergolese" [1735]. f. 89.
15. "Tù di saper procura." [From the same Opera.] f. 95.
16. "Vò' sperar; ti ueggo." "Rinaldo da Capua." Rome, 1739. f. 101.
17. "Vedi l' amata figlia." "Gio. Adolfo Hasse." f. 107.
18. "Vedrai morir costante." By the same. f. 113.

Additional 34004.

Paper; ff. 188. After 1739 (see f. 31). Oblong octavo. From the collection of F. Smee.

COLLECTION of airs, duets, choruses (frequently with one of the parts omitted), *etc.*, from dramatic works by French composers of the end of the 17th and the first half of the 18th centuries. Only the vocal parts are given, which, in the case of the concerted numbers, are in score, but without accompaniment. The selections are mostly divided into two series, the second (f. 107) supplying deficiencies in the first.

1. Eighteen scenes or numbers from "Isis" [1677]. By Jean Baptiste Lully. Differing considerably from the copy of "Isis" in Add. 16045 (above, p. 237). ff. 1–25, 107–116.
2. "Goutons bien les plaisirs" (à 2), "Dans ces deserts paisibles" (solo), and "Les oiseaux vivent sans contrainte" (à 2); from the "Grotte de Versaille" (*sc.* "L'Eglogue de Versailles"). By the same. [1685.] ff. 25b, 116, 116b.
3. Sixteen numbers or scenes from "Phaëton." By the same. [1683.] ff. 26b–30b, 117b–128b.
4. Ten "Airs des 'Festes d'Hébé' ou 'les Talens Liriques.'" By Jean Philippe Rameau. [1739.] ff. 31–36, 129–131b.
5. Seven "'Airs D' 'Acis et Galatée.'" By Lulli. [1686.] ff. 36b–39, 132–136.
6. Eighteen airs from "Issé." By André Cardinal Destouches. [1697.] ff. 39b–57b, 136–144.
7. Twelve airs from "Tancrède." By André Campra. [1702.] ff. 58–65b, 144b–149.
8. Four airs, "Par d'innocens plaisirs," "Amants heureux," "Dans les Concerts," and "Dans L'horreur d'une nuit terrible"; from "Iphigenie [en Tauride]." By the same and Henri Desmarets. [1704.] ff. 66, 66b, 149b, 150.
9. "Ten numbers or scenes from "Idoméné[e]. By Campra. [1712.] ff. 67–72, 105b (?—an air, "Gloire brillante"). 150b–152b, 183–184b.
10. Nine numbers from "Hippolyte et Aricie." By Rameau. [1733.] ff. 72b–76b, 152b–161.
11. Two airs, "A L'amour offrez tous vos vœux" and "Enchantez mes Regards"; from the Ballet "[Le triomphe] des Sens." "[Joseph] Mouret." [1732 (?).] ff. 77, 77b.
12. Four airs, "L'onde se presse," "Jeunes cœurs," "Le heros que j'attends," and "C'est la saison d'aimer"; from "Alceste." By Lully. [1674.] ff. 78b, 79, 162, 163b.
13. "Air, "Revenez, amours, and three duets or 2-part choruses, "L'amour plaist," "Les plus rudes chaisnes," and "Que nos prairies seront fleuries." [From "Thésée," 1675.] By the same. ff. 79, 81, 81b, 164.
14. Twenty numbers or scenes from "Atis." By the same. [1676.] ff. 82–89, 166–177.
15. Eighteen "Airs d' 'Armide [et Renaud']." By the same. [1686.] ff. 89b–105, 177–182b.
16. Air, "Ma chere Liberté"; from "Proserpine." By the same. [1680.] f. 161.

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Additional 14119.

Paper; ff. 97. About 1740. Oblong folio.

"DIDONE": Acts ii and iii, with symphonies and accompaniments for oboes, trumpets, and strings, and a figured bass for harpsichord, in score. [By Porpora, about 1740.] *Autograph.* Characters: Iarba, Araspe, Selene, Didone, Osmida, and Enea.

Additional 31596.

Paper; ff. 125. About 1740. Oblong folio.

OPERATIC duets, with accompaniments for strings and a bass, occasionally figured for harpsichord, in score.

1. "Tu non rispondi." By G. B. Pergolesi. f. 2.
2. "Tu vuoi ch' io viua." [From "Artaserse," 1730.] "Leonardo Vinci." f. 8.
3. "E vuoi con dure tempre." [? From "Rosaura," 1736.] "Dom^co Sarro." f. 16.
4. "Caro sposo, Idolo amato." "Fran^co Feo." f. 24.
5. "Sappi che al nascer mio." [From "Ciro riconosciuto," 1737.] "Rinaldo di Capua." f. 30.
6. "Volgi a me le vaghe ciglia." "Gio. Battista Pergolese." f. 38.
7. "Non pensar, Idolo mio." "Rinaldo di Capua." f. 44.
8. "Per un momento almeno." [From "Ricimero."] 1740. "Niccolò Jummelli." f. 51.
9. "Parti da me, spietato." [From "Merope."] 1740. "Gios^e Scarlatti." f. 61.
10. "Ascoltami, ò Caro" (Dorinda and Flavio); from an Opera performed at the Teatro della Valle, 1740. "Rinaldo di Capua." f. 73.
11. "Se viuer non poss' io." "Nicola Porpora." 1732. f. 81.
12. "Cara, addio; morir mi sento." "Gio. Porta." f. 93.
13. "Se mai turbo il tuo riposo." [From "Alessandro nelle Indie."] 1730. "Leonardo Vinci." f. 99.
14. "Dimmi una volta addio." By the same. f. 106.
15. "Ritorna à questo seno." "Porta." 1731. f. 114.
16. "Pensa che rea son io" (Vitellia and Sesto). [From "La Clemenza di Tito."] "Domenico Sarro." f. 118.

Additional 31504, *passim.*

Paper; after 1740. Folio. See also below, under Songs.

ARIAS and a duet, from operas by Handel, Porpora, *etc.*, with a figured bass for harpsichord, in score.

1. "Sommi dei, se giusti siete," as sung by Benedetto Michelli. [From "Alessandro nelle Indie," about 1730.] "Porpora." f. 5.
2. "Sono amante"; from "Ormisda." "Capelli." f. 9.
3. "Prima al fonte"; from "Radamisto." By the same. f. 10b.
4. "Timida pastorella." [? From "Adelaïde," 1723.] "Porpora." f. 20b.
5–8. "Ti lascio, m' inuolo," "Consigliando un bel orgoglio," "Cor di vilta nudrito," and "Vengo a darti"; from "Lucio Papirio," attributed in the index to "L. A. Predieri" [1715]. ff. 26b, 28b, 30, 32b.
9–11. "Amante e sposa," "La costanza," and "Con disperato sdegno"; from "Astartus." "Bononcini." ff. 35b, 36b, 37b.

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12. "Volo il mio sangue a spargere"; from "Radamisto." "Nicola Porpora." f. 58b.
13. "Quanto bello agl' occhi miei." By the same. f. 59b.
14. "Nobil' onda." [? From "Adelaïde."] By the same. f. 63.
15. "Quel cor che mi donasti"; from "Petro d' Aliberti." By the same. f. 64b.
16–18. "Rendi 'l sereno al ciglio," "In mille dolci modi," and "Sincero affetto"; from "Sosarme" [1732]. "Handle." ff. 67b, 68, 70b.
19. "Non sarei tu sventurata." [From "Alessandro nelle Indie," 1731.] "Hasse." f. 71b.
20. "Alzo al uolo di mia fama"; from "Radamistus" [1720]. "Handel." f. 75b.
21–23. "Vedro piu liete," "Scherza in mar," and "Arma la sguardo," with accompaniments for violin and bass; from "Lotharius" [1729]. By the same. ff. 76b, 78, 79b.
24–26. "Ombra cara" (with bassoon obbligato), "Straggi morti" (with trumpet obbligato), and "Cara sposa, amato bene"; from "Radamistus." By the same. ff. 80b, 81b, 83.
27. "Sommo Rettor del Chielo" (*sic*); from "Lotario," Act ii, sc. 10. By the same. f. 84.
28. "Madre, pagasti"; from "Tolomeo," Act iii [1728.] By the same. f. 86b.
29. "Fur[i]e del crud' averno"; from "Lotario." By the same. f. 89.
30. "E troppo bella"; from "Radamisto," 1723. "Porpora." f. 90.
31, 32. "Senti il fato," and "Alto Giove"; from "Polypheme." Sung by Farinelli. By the same. ff. 104b, 106b.
33. "Surge (*sic*) infausta una procella"; from "Orlando" [1732]. Sung by Montagnana. "Handel." f. 107b.
34–36. "Dolci fresche aurette," "Nel attendere il mio bene," and "Lusingato dalla speme"; from "Polypheme." Sung by Farinelli. "Porpora." ff. 108b, 109b, 110b.
37. "Caro, ti dono impegno il cor": duet, from "Pastor Fido" [1712]. Sung by Carestini and Signora Strada. "Handel." f. 112.
38. "D' instabile fortuna"; from "Lotharius." Sung by Fabri. By the same. f. 114.
39. "Se al ciglio lusinghiero." Sung by Farinelli. "[J. A. Hasse, il] Sassone." f. 122.
40. "La sorte mia tirranna." [From "Siroe," 1733.] By the same. f. 123b.
41, 42. "Credi tu di lusingarmi," and "Questo pallore"; with 2 strings. "Jeminiano G[i]acomelli." ff. 124b, 126b.
43. "Voi che credette" (*sic*). "Hasse." f. 127b.

Additional 16043, 16044.

Paper; ff. 94, 172. After 1741. Small oblong folio.

"DEMOFOONTE": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, and strings, in score, by Leonardo Leo [1741]. Characters: Demofoonte, Dircea, Matusio, Timante, Creusa, Cherinto, Adrasto, and Olinto.

Additional 14113.

Paper; ff. 130. About 1742. Oblong folio.

"LA ROSMENE": Opera in 3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score, by Porpora, 1742. Mostly *autograph*, with numerous additions, evidently in the hand of the composer's amanuensis. Characters:

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Tirinto, Argenio, Rosmene, Clomiri, and Imeneo. There are gaps at the ends of Acts i and ii, and after f. 90 (? 9 leaves).

Additional 31700.

Paper; ff. 113. A.D. 1743. Oblong folio.

"Issipile": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord, in score. By John Christopher Smith, 1743. Not performed till 1746. *Autograph.* Characters: Issipile, Giasone, Learco, *etc.*

Additional 31619–31624.

Paper; about 1744, *etc.* Oblong folio. Belonged to Francis Cockerell.

Selections from Italian Operas performed at Rome and elsewhere in Italy in, and shortly before, 1744, with instrumental symphonies and accompaniments, in score. Instruments other than strings employed in the orchestra are indicated below. The collection was apparently made by John Belli.

31619. Vol. I (ff. 139). "Arie Diuerse Dell' 'Olimpiade'" [1737], by Leonardo Leo, with oboes, horns, *etc.*

1. "Quel destrier." f. 2b.
2. "Del destin non ui lagnate." f. 15.
3. "Tu di saper procura." f. 21.
4. "Mentre dormi amor." f. 28.
5. "Ne' giorni tuoi felici": duet. f. 35b.
6. "Apportator son io." f. 49b.
7. "Grandi, è uer." f. 58b.
8. "Che non mi disse." f. 64.
9. "Siam naui all' onde." f. 69b.
10. "Gemo in un punto." f. 86.
11. "Caro, son tua." f. 101.
12. "Son qual per mare." f. 106b.
13. "Non sò donde uiene." f. 118b.
14. "Deh, s' ai pietade." f. 123b.
15. "Lo seguitai felice." f. 126b.
16. "Di modestia quel rossore." f. 132b.

31620. Vol. II (ff. 93). "Ouertura ed Arie Diuerse Dell' 'Adriano in Siria'" [1734], by Giovanni Battista Pergolese; with oboes, horns, trombe da caccia, *etc.*

1. "Dal labro che t' accende." f. 15b.
2. "Sprezza il furor." f. 21.
3. "Sul mio cor." f. 33b.
4. "Chi soffre senza pianto." f. 44b.
5. "Lieto cosi." f. 51.
6. "Splenda per uoi." f. 57b.
7. "Tutti nemici." f. 64b.
8. "Leon piagato à morte." f. 67b.
9. "L' estremo pegno": duet. f. 81.

31621. Vol. III (ff. 174). "Bologna, 1741. Arie diuerse Dell' 'Ezio,'" by Nicolò Jommelli; with overture, symphonies and accompaniments for oboes, horns, trumpets, *etc.* The vocal numbers are:—

1. "Se tu la reggi." f. 15b.
2. "Pensa à serbarmi." f. 28b.
3. "Caro Padre, à me non dei." f. 33b.
4. "Il Nocchier che si figura." f. 40.
5. "Quanto mai felici." f. 56.
6. "Se pouero il ruscello." f. 62.
7. "Cara, se un core." f. 74.
8. "Và, dal furor portata." f. 79.
9. "Lasciami, ò ciel." The words are from Metastasio's "Zenobia." f. 91.
10. "Nasce al bosco." f. 96b.
11. "Finche per te mi timido." f. 103.

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12. "Voglio rigor": trio. f. 110.
13. "Peni tu per vn' ingrata." The strings in the accompaniment are divided into two "cori," *sc.* orchestras. f. 128.
14. "So che di sdegno acceso." f. 140.
15. "Per tutto il timore." f. 150b.
16. "Tergi l' ingivste lagrime." f. 157.
17. "In braccio à mille affani." The words from Metastasio's "Semiramide," set to music by Jommelli in 1742. f. 162.

31622. Vol. IV (ff. 141). "Sinfonia ed Arie diuerse Del 'Dario,'" with oboes, trumpets, horns, *etc.*, by Giuseppe Scarlatti. The arias are:—

1. "Non quando irato." f. 15.
2. "Per me non spunta il giorno." f. 29.
3. "Chi di piacer non muore." f. 37.
4. "Serbami il primo affetto." f. 43.
5. "Lo sò che ti spiace." f. 49.
6. "Tra la procella infesta." f. 54b.
7. "Dirti vorrei, mà che?" f. 70.
8. "Chi ti consiglia." f. 74.
9. "Fiero, sorge." f. 80b.
10. "Lo sapete, amati rai." f. 97.
11. "Care luci del mio bene." f. 103.
12. "Io veggio in lontananza vn raggio." f. 110.
13. "Dopo la rea stagione." f. 116.
14. "Se esce con furia." f. 126.
15. "Non è uer; non fù permesso." f. 137.

31623. Vol. V (ff. 136). "Scelta D'Arie di Diversi."

1. "Luci Belle, se Piangete"; probably from "Campaspe," 1740. "Gio. Battista Casali." f. 3.
2. "Benche Innocente sia"; apparently from "Demofoonte," though the words are not in Metastasio's play of that name, from which the other songs given below (nos. 5, 7, 13–15), are taken. "Andrea Bernasconi, 1741." f. 8.
3. "Nel mio Periglio Estremo"; with horns, oboes, *etc.* "Giuseppe Sellitti, 1742." f. 15.
4. "Caro mio ben, Perdona"; from "Candace" (?). "Gio. Battista Lampugnani, 1740." f. 27.
5. "Parto; La sorte Irrata"; from "Demofonte," 1741. "Andrea Bernascone." f. 33.
6. "In mar di tanti affanni." By the same. Turin, 1743. f. 41.
7. "Per Lei Fra L'armi"; with horns, trumpets, oboes, *etc.* From "Demofonte." By the same. f. 46.
8. "L' Amor mi Consiglia"; with horns, *etc.* "Giovan Batista Casali." f. 61.
9. "Deh, se piacer mi vuoi." [From "La Clemenza di Tito," 1735.] "Leonardo Leo." f. 75.
10. "Non sò con dolce moto." "Nicola Jommelli." f. 79.
11. "Mie Pupillette vaghe." By the same. Naples, 1740. f. 83.
12. "Del mio tenace affetto." "Girolamo Abos." Naples, 1742. f. 87.
13. "Gia che in vita"; with horns, oboes, *etc.* [From "Demofoonte."] "Andrea Bernasconi." Rome, 1741. f. 93.
14. "La Destra ti chiedo": duet, from the same opera. By the same. f. 103.
15. "Se tutt' i mali miei"; from the same opera. By the same. f. 110.
16. "Tu me da me diuide." [From "L' Olimpiade," 1737.] "Leonardo Leo." f. 116.
17. "Contro vn core Innamorato." By the same. f. 120.
18. "Se pria morir degg' io": duet [from "Ambleto"?]. "[Giuseppe] Carcani." Venice, 1742. f. 124.
19. "Leggi, osserua." "Matteo Capranica." f. 130.
20. "Tu di saper procura." [From "L' Olimpiade," 1737.] "Leonardo Leo." f. 133.

31624. Vol. VI (ff. 204). "Scelta D'Arie Diverse."

1, 2. "Timida Pastorella," and "Nobil' onda"; the latter with horns, oboes, *etc.* [Probably from "Adelaïde."] "Giovacchino Cocchi." Rome, 1743. ff. 3, 8.
3. "L' onda dal mar Divisa." [From

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"Artaserse," 1737.] "Dom^co Terradellas." Venice, 1744. f. 20.
4. "Se del Fiume altera L'onda"; with horns, *etc.* [From "Artaserse."] "Gennaro Manna." f. 26.
5. "Da Rio Funesto Turbine." "Gio. Battista Pergolese." f. 42.
6. "Dille che si consoli." [From "Achille in Sciro."] "Niccolo Jomella" (*sc.* Jommelli). Turin, 1743. f. 49.
7. "Che Orrore, o Dio." "Vincenzo Ciampi." Naples, 1743. f. 55.
8. "Benche ti sia crudel." [From "Galatea."] "Gennaro Manna." Naples, 1743. f. 61.
9. "Bramar di Perdere." [From "Artaserse."] By the same. Naples, 1743. f. 67.
10. Scena with aria, "Ah, di furor"; from "Arianna e Teseo." "Gio. Battista Casali." ff. 74, 82b.
11. "Ognor tu fosti il mio." [From "Ciro riconosciuto."] "Jomella." Bologna, 1744. f. 90.
12. "Cara, ti lascio; addio." "Leonardo Leo." Turin, 1744. f. 95.
13. "Deh, respirar Lasciatemi." [From "Artaserse," 1737.] "Domenico Terradellas." Venice, 1744. f. 101.
14. "Conservati Fedele." [From the same opera.] By the same. f. 106.
15. "Fra mille furori"; with horns, oboes, *etc.* [From "Ciro riconosciuto."] "Nicola Jommelli." f. 111.
16. "Se d' vn Amor Tiranno." [From "Artaserse," 1737.] "Domenico Terradellas." f. 124.
17. "Par che di giubilo l' alma deliri." [From "Ciro riconosciuto."] "Jomelli." f. 130.
18. "Non ho più pace"; with flutes, horns, *etc.* By the same. Bologna, 1742. f. 134.
19. "Ah, qvel core"; with horns, *etc.* Anonymous. f. 142.
20. "Si, tutto per Lei." "Giuseppe Orlandini." f. 150.
21. "Son confusa Pastorella." [From "Alessandro Nelle Indie."] Anonymous. f. 154.
22. "Se possono tanto." [From the same opera.] "Giuseppe Santarelli." f. 160.
23. "La bella Irene"; with horns, flutes, *etc.* From "Baiazet, 1743." "Andrea Bernasconi." f. 166.
24. "Se viuer non poss' io"; with flute. [From "Cleofide" or "Alessandro nelle Indie," 1731.] "Handolfo (*sc.* Johann Adolf] Hasse." f. 172.
25. Recitative (Onoria) and aria, "Finchè vn Zeffiro." [From "Ezio," 1754.] "Giuseppe Scarlatti." Possibly *autograph.* ff. 177, 181.
26. "Quanto mai felici siete." [From the same opera.] By the same. f. 192.
27. "Basta cosi"; with horns, *etc.* [From "Ciro riconosciuto."] "Nicolo Jommelli." f. 198.

Additional 32144.

Paper; ff. 196. About 1744. Oblong folio.

"ANTIGONO: Dramma per Musica rappresentato nel Regio Elettoral Teatro...Dresda...MDCCXLIV...dal S^r Giovanni Adolfo Hasse"; in 3 Acts, with symphonies and accompaniments for horns, oboes, flutes, bassoons, and strings, in score. Two arias are omitted from Act ii. Characters: Ismene (Signora Negri), Berenice (Signora Faustina Hasse), Demetrio (Signor Annibali), Antigono (Signor Amorevoli), and Alessandro (Signor Bindi).

Egerton 814–817, *passim.*

Paper; after 1744. Small folio. See also below, under Songs.

NUMBERS from Operas, without accompaniment; taken from a collection of scurrilous political songs, arranged in chronological order,

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which probably included other operatic songs, besides those given below. The alternative dates added in square brackets are taken from King's MSS. 330–337.

Egerton 814. Vol. I.

1. "L'amour disoit en Colere," 1653; to the air "L'amour plait" [from "Thésée," by J. B. Lully, 1675]. f. 153b.
2. "Jadis Constance," 1659; to the air "Le marais," described in Egerton 1520, f. 16 (above, p. 253), as "l'ouuerture du grand ballet." f. 187b.
3. "Vn Jour la Lionne," 1659; to the air "Depechés, preparés les Lieux," from "Psiché" [by J. B. Lully, 1678]. f. 191b.
4. "Louvigny, ton air," 1660; possibly from an Opera entitled "Joconde." f. 200.
5. "Souverain juge de La police." The air given is from "Thésée," by Lully. f. 256.
6. "La Laval a dans l'oeil," 1666; to an air ["l'entrée des Plaisirs"] from "Le Triomphe de L'amour" [by J. B. Lully, 1681]. f. 274b.
7. Dialogue, "Je vais passer en Angleterre," 1666 [*sc.* 1676; from "Cadmus et Hermione," by the same, 1678—see Egerton 1520, f. 26]. f. 285.
8. "C'est los Balbases"; to the air "C'est le Dieu des Eaux" [from "Isis," by the same, 1677]. f. 356b.
9. "Enfin, graces au Seigneur," 1671; to the air "Enfin, graces au depit," from "Alceste" [by the same, 1674]. f. 366b.
10. "Parodie d'une scene de l'opera de 'Armide,' 1671 [or rather 'Bellerophon,' 1679]," beg. "Que ce salon se change"; to be sung to Amisodar's air ["Que ce jardin," by J. B. Lully]. f. 369b.
11. "Malgré tant de Neige," 1675; to the air "Malgré tant d'orage," from "Alceste" [by J. B. Lully, 1674]. f. 390.
12. "Italienne de nation," 1677; to the air "Tranquilles Cœurs" [from "Le Triomphe de l'amour," by the same]. f. 405b.
13. "Pauvre Vranie," 1688 [1684]; from "Amadis" [? by the same]. f. 448b.
14. "Dechirés vos Cornettes," 1688; to an air described as "Ronde du 'Concert ridicule.'" f. 459.
15. "Courtebonne est riche," 1688; from "Roland" [? by J. B. Lully, 1685]. f. 463.
16. "Luxembourg croit," 1688; to the air of the "[chœur] des trembleurs" [from "Isis," Act iv, scene 1, by the same, 1677]. f. 471.
17. "Ma Foy, votre Galathée," 1690; from "[Acis et] Galatée" [? by the same, 1686]. f. 486.

Egerton 815. Vol. II.

1. "Vous paroissez chagrin," 1692; to an air from "L'Isle." f. 84.
2. "Enfin mes creanciers," 1697. For the air, see Eg. 814, f. 366b. f. 134.
3. "Gassion, que le Ciel a fait naitre," 1699. The air given is from "Le triomphe de l'amour," by J. B. Lully, 1686. f. 149b.
4. "Dialogue, beg. "Pour ce Merval," 1705: described as "Parodie de la huitieme scene de 'Thesée'" [by J. B. Lully, 1675]. f. 331b.
5. "Ah, que le v——," 1705; to the air "les Trembleurs d' 'Isis,'" (*cf.* Eg. 814, no. 16). f. 349.
6. "De cet Opera," 1706; to the "Air des Matelots," in "Alcionne" [by Marin Marais]. f. 361.
7. "Medavi se plaint," 1706. Same air. f. 361b.

Egerton 816. Vol. III.

1. "Pendule est morte," 1712; to the air "Alceste est morte." Anonymous. Different from the setting of those words in J. B. Lully's Opera "Alceste." f. 207.
2. "Quel plaisir sur l'onde," 1712; to

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the same air as Eg. 814, no. 16. f. 218b.

3. "J'ay tout perdu," 1712; from "Le Rigodon de 'Galatée'" [by J. B. Lully, 1686]. . f. 222b.
4. "Roy Sifié," 1713 (on Roy the librettist, and A. C. Destouches the composer, of the opera "Caliroë"); to the air of the musette in that work. f. 305b.
5. "En vain la Monasterolle," 1715; to the same air as Eg. 814, no. 1. f. 395.
6. "Philippes en ses desseins," 1720; to the "Air de la Comedie de 'Cartouche,'" beg. "Zeste, zeste, zeste." f. 475.

Egerton 817. Vol. IV.

1. "Soyés assurée de ma Flam[m]e," 1724; to an air ["Ah, Phaëton"] in the Opera "Phaëton" [by J. B. Lully, 1683]. f. 17.
2. "Vilain Caïn," 1724; to the air of "J'avois cent francs" [taken from a rigaudon in "Acis et Galatée," by the same]. f. 30.
3. "Jouïr de ce qu'on aime"; to the air "Quel plaisir" [from "Thésée," by the same]. f. 39.
4. "Jupiter par sa puissance," 1724; to the air of the musette in "Calirohé" [by A. C. Destouches]. f. 46.
5. "Dans mon Enfance," 1726; to the air "Cahin Caha" [from a Divertissement by J. J. Mouret]. f. 94.
6. "En Docteur amy," 1727; to the air of the tambourin in "Pirame et Thisbé" [by F. Rebel, jun., and F. Francœur, 1726]. ff. 119b, 123.
7. "Au genereux Dulis," 1730: described as "Parodie de l'Opera de 'Roland' [by J. B. Lully], qui commence 'Au Genereux Roland.'" f. 165.
8. "Vous nous Faites une Epoque"; to the same air as Eg. 814, no. 16. f. 168b.
9. "Que l'on doit etre content," 1731; the words and music adapted from "Thezée" [by J. B. Lully]. f. 183b.
10. "On peut bien," 1731 [1732]; to the air "De l'amour tout subit" [from a ballet in "Le Triomphe des Sens," by J. J. Mouret, 1732]. f. 254.
11. "Gaudeamus. Cet opera m'eveille," 1732; to the air of the tambourin in "Jephté" [by M. Montéclair, 1732]. f. 264b.
12. "Toy qui fis brûler la poudre," 1734; to the same air as Eg. 814, no. 1. f. 349b.
13. "Nous avons tous deux," 1735; to the air "Nous vivons dans l'innocence," from "Jephté" [by M. Montéclair]. f. 350b.
14. "La surprise de Broglie," 1735 [1734]; to the same air as Eg. 814, no. 16. f. 376b.
15. "Je n'aime que la Liberté," 1735; to the same air as no. 10. f. 382.
16. "Confessés vous," 1736; to an air described as "la parodie de 'La Chercheuse d'Esprit'" [the title of an opera written by — Favart in 1741]. The air is identical with the minuet in "Les Indes galantes" [by J. P. Rameau, 1735], to which this song is directed to be sung in King's 337 (ff. 111b, 184b). f. 394.
17. "Ais je si fort tort," 1738 [1746]; to the air of the polonaise in the same Opera. f. 441.
18. "Vn prelat avare," 1738; to an air described as a parody from the same Opera. f. 442b.
19. "Dans ce Couvent," 1738; to an air in "Castor et Pollux" [by the same, 1737]. f. 444.
20. "Quand Boufleurs parut," 1738; to the same air as no. 10. f. 444b.
21. "Au lieu d'un galant ouvrage," 1738; to the air "Jeunes fleurs," in "Les Indes galantes" [by J. P. Rameau]. f. 445b.
22. "Mon honneur alloit Faire Naufrage," 1739; to an air ["Nôtre espoir"] in "Persée" [by J. B. Lully, 1682]. f. 457b.
23. "Le joly menuet," 1739; to the air of the minuet in "Dardanus" [by J. P. Rameau, 1739]. f. 461.
24. "Pour peindre d'après nature," 1739 [1740]; to the same air as Eg. 814, no. 16. f. 468.

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25. "La Camargo veut," 1741; to the air "Faites dodo, belle bergere" [from the parody of "Issé," by A. C. Destouches]. f. 476.
26. "Ah! que je me suis ennuyé," 1742; to an air from "Isbé" [by J. J. Cassanea de Mondonville, 1742]. f. 509.
27. "On dit que son excelence," 1742; to an air from "Jephté" [by M. Montéclair]. f. 522.
28. "Il est dans nôtre voisinage," 1742; to an air ["Ragonde, d'un triste veuvage"] from "Ragonde" [by J. J. Mouret, 1724]. f. 523.
29. "Ah, cher Louison," 1742: described as "Parodie de l'Opera de 'Phaëton'" [by J. J. Lully, 1724]. f. 537.
30. "Que le Ciel pour Broglie," 1742: described as "Parodie de la scene 2e, acte 4, de l'opera de 'Persée'" [by J. B. Lully, 1682]. f. 546.

Additional 16026.

Paper; ff. 218. About 1747. Oblong folio.

"SIMIRAMIDE [riconosciuta]": Opera in 3 Acts, with overture, symphonies, and accompaniments for horns, flutes, oboes and strings, in score, by Sassone, *sc.* J. A. Hasse. [1747.] Characters: Semiramide, Sibari, Tamiri, Mirteo, Ircano and Scitalce.

Additional 32027.

Paper; ff. 115. About 1747. Oblong folio. Book-plate of Mrs. Walsingham, of New Portugal Street.

"LEUCIPPO"; with symphonies and accompaniments for horns, flutes, oboes, bassoons, and strings, in score, by J. A. Hasse, 1747. The recitavi secchi are not given. The singers named are Signori Salimbeni, Amorevoli, Venturini, Albuci [*sc.* Albuzzi], and Schuster; and Signore Faustina [Hasse] and Dennerin.

Additional 31655.

Paper; ff. 117. About 1747–1748. Oblong folio.

ARIAS, for a soprano voice, *etc.*, with symphonies and accompaniments for strings (and in nos. 6–10 flutes and horns also), in score, described as "A[ugustus John] Hervey's [3rd Earl of Bristol, 1775]. Collected from many Different books—as choice of each Sort and in each taste." Several of the pieces were given to the collector in 1747 and 1748 at Leghorn and Turin by the Princess C[olonn]a and others.

1. "Ah, ch' in lasciarlo." "Girolamo Abos." f. 2.
2. "Cosi con questo pianto." "Leonardo Leo." f. 6.
3. "Mi credi spietata" [from "Artaserse," 1746]. "Girolamo Abos." f. 10.
4. "Torna innocente" [from "Artaserse"]. "Francesco Ciampi." f. 14.
5. "Lasciami, ò Ciel." The words are from Metastasio's "Zenobia," but the song was introduced into "Ezio." "Niccolò Jomelli." f. 18.
6. "Luci amate." "Matteo Capranica." f. 22.
7. "Amore à lei giurasti." "David Perez." f. 32.
8. "Teneri affetti." "Antonio Aurisi-

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cchio" (*sc.* Aurisicchio). f. 40.
9. "L'onda dal mar divisa." From "Artaserse." "Antonio Mazzoni." f. 46.
10. "Che tante lagrime." "David Perez." f. 54.
11. "Cara Addio": duet. "Gennaro Manna." f. 64.
12. "Quel Ruscelletto." The words are from Metastasio's "Endimione," but the song was introduced into "La forza d'amore." "[P. D.] Paradies." f. 72.
13. "Chi un dolce amor condanna." From "Catone." "Gio. Battista Lampugnani." f. 74.
14. "Dal ben che adoro"; for a contralto voice. "Girolamo Abos." f. 78.
15. "Tremo per l' Idol mio." "Egidio Duni." f. 82.
16. "Veder l'amato bene." "Antonio Giaij." f. 88.
17. "Quando parto" [from "Temistocle"]. "Gio. Chinzer." f. 92.
18. "Tu suenasti il mio Germano." "Francesco Ciampi." f. 96.
19. "Parte il verno." Anonymous. f. 104.
20. "Quanto mai felici siete" [from "Ezio"]. Anonymous. f. 114.

Additional 31597.

Paper; ff. 143. About 1747–1750. Oblong folio. Belonged to [Rev.] Thomas Jeans, [Fellow] of New College, Oxford, in 1778.

ARIAS, with symphonies and accompaniments for strings, and occasionally also other instruments, as indicated below, in score, from Operas by Italian composers of the first half of the 18th century.

1. "Deh, placati al fine." "Niccolò Jommelli." Venice, 1747. f. 2.
2. "Lasciami in pace." By the same. Performed at the Fiorentini theatre, Naples, in 1748. f. 8.
3, 4. "Per quel paterno amplesso," and "L'onda dal mar diuisa" [from "Artaserse"]. By the same. 1749. ff. 16, 22.
5. "Deh, se pietà." "Rinaldo di Capua." Performed at the Alle Dame theatre in 1749. f. 28.
6–8. "Vorrei spiegar," "Di un genio," and "Se intende si poco" [from "Semiramide"]. "David Perez." 1749. ff. 32, 36, 40.
9. "Fui lieto"; with horns, flutes (flautini), *etc.* [From "Nerone."] "Rinaldo di Capua." f. 46.
10. "Parto; ti lascio, o cara." "Giovacchino Cocchi." f. 56.
11. "È in ogni core diverso amore"; with horns, oboes, *etc.* "Egidio Duni." f. 62.
12. "Minacci quell' altera"; with horns, *etc.* By the same. f. 71.
13. "Scieglier trà mille" [from "Temistocle"]. "[G. B.] Pergolesi." f. 83.
14–18. Five arias, with horns, flutes, *etc.* [from "Artaserse"]. "Antonio Gaetano Pampani." The opera was performed at the San Giovanni Grisostomo theatre, as op. 8, in 1750, and sung by "Egiziello" [*sc.* Gioacchino Conti, detto Gizziello], Signor "Steffanin," and Signora Cassarini. The arias are:—"Viuerò, se tù lò uuoi"; "Per quel paterno amplesso"; "Se al Labbro mio non credi"; "Deh, respirar"; and "Conseruati fedele." ff. 87, 93, 96, 100, 104.
19–24. Six arias by Giovanni Battista Pescetti, apparently all of them (with the possible exception of no. 23) sung at Reggio, in 1750, by Prudenza Sani (?), Domenico Panzac[c]hi, and Gizziello, and presumably taken from "Nerone," in which Opera no. 24, accompanied by horns, *etc.*, certainly occurs. The arias are:—"Ricordati che sola sei"; "Fra tanti perigli"; "Da me che più uolete"; "Cara, ti lascio, addio"; "Serba l'intat[t]a fede"; and "Pupille care." ff. 108, 112, 116, 122, 128, 135.

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Additional 32025.

Paper; ff. 91. About 1748. Folio.

"DEMOFOONTE: Dramma per Musica, da rappresentarsi nel Regio Teatro, alla Corte di Dresda. Nel Carnevale Dell' Anno M:DCC:XLVIII . . . dal Sig^r Giov. Adolfo Hasse"; with symphonies and accompaniments for horns, flutes, oboes, bassoons, and strings, in score. The recitativi secchi are omitted, as are also the names of the characters, but those of the singers are given, *viz.*: Signori Bindi, Carestini, Annibali, Amorevoli, and Führich; and Signore Faustina [Hasse] and Mingotti.

Additional 31647.

Paper; ff. 168. About 1748–1763. Oblong folio.

NUMBERS from Operas, with symphonies and accompaniments, in score, by Baldassarre Galuppi "detto il Buranello." Unless the contrary is stated, they are arias with strings only.

1, 2. "Rammentati, Ben mio" (with additional parts), and "Nell' onor de' Fasti miei." Performed at the Argentina, in 1748. ff. 1, 17.
3. "Ah, se in ciel"; with horns, *etc.* [From "Solimanno."] Naples, 1753. f. 25.
4, 5. "O, questa è bella," and "Come vn agnello." Frascati, 1757. The latter belonged to Maria Rosa Pizzolla. ff. 45, 51.
6, 7. "Doppo un tuo sguardo," and "Prigioniera abbandonata." [From "Adriano," 1740.] Performed at San Carlo theatre in 1759. ff. 61, 73.
8. "A mia madre lo dirò"; from "La Cascina," sung in London by Anna Lucia De Amicis in 1768. Two copies, the second with bass only. ff. 85, 147.
9. "Perche non comprende"; with horns, *etc.* f. 89.
10. "Se non ti moro allato"; with horns, flutes, *etc.* [From "Artaserse," 1749.] f. 93.
11. "In quel volto siede un Nume"; described as "Aria Buffa." f. 105.
12. "Alma del Cielo amante." f. 116.
13. "Eccomi, non ferir." [From "Issipile," 1755.] f. 124.
14. "Infelice in van mi lagno"; with horns, oboes, *etc.* [From "Adriano."] f. 132.
15. "Ne' giorni tuoi felici": duet, with horns, *etc.*; from "L'Olimpiade" [1749]. f. 151.
16, 17. Aria, "D' un alma che pena," and duet, "Perdona, ben mio"; directed to be sung "con violini," but with a bass only. ff. 163, 165.

King's 330–337, *passim*.

Paper; after 1749. Quarto.

NUMBERS from Operas, without accompaniment; taken from a collection of scurrilous political songs, arranged in chronological order. They all appear in Egerton 814–817 (above, p. 272), and the detailed catalogue of them is not repeated here. The initial words and the names of the tunes are given in the Index.

Additional 14167.

Paper; ff. 104. First half of 18th cent. Oblong folio.

"LA ROSAURA: melodrama" in 3 Acts, with instrumental symphonies and accompaniments, in score, by Alessandro Scarlatti [about

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1690]. The present MS. wants the introductory symphony and prologue as well as the scene with which Add. 31513 (above, p. 245) ends; on the other hand, it includes several recitatives and arias which do not appear in the other copy.

Additional 14169.

Paper; ff. 149. First half of the 18th cent. Oblong folio.

"L' Amor Generoso": Opera in [3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score, by Alessandro Scarlatti [1714]. Characters: Aminta, Niso, Emirena, Despina, Berenice, [Un] Prete, Arbante, and Idaspe.

Additional 14180, ff. 7–196b.

Paper; first half of 18th cent. Oblong folio. See also below, under Songs (1745).

Collection of vocal pieces, apparently all taken from Operas, with symphonies and accompaniments for strings, and occasionally wind instruments, where indicated below, in score, by Johann Adolf Hasse. Unless the contrary is stated, they are for a single voice.

1. "Cara, ti lascio; addio." f. 7.
2. "Tu vedi vn Pastorello." f. 10.
3. "Misero Pargoletto" [from "Demofoonte," 1748]. f. 14.
4. "Sò che sperare amante." f. 18.
5. "Non mi chiamar crudele." f. 24.
6. "Chi non sente al mio dolore." f. 30.
7. "Pria di lasciar la sponda." f. 36.
8. "Antri chiechi"; with bassoons. f. 44.
9. "A torto spergiuro"; from "Antigono" [1744]. f. 50.
10. "Quando sarra (*sic*) quel di" [from "La clemenza di Tito," 1737]. Copied by Giuseppe Funari in 1738. f. 54.
11. "Di due ciglia il bel sereno"; from "Antigono." f. 56.
12. "A mi pugni." Copied by — Ghirardi in 1743. f. 63.
13. "Or del tuo ben la sorte." f. 69.
14. "Gverrier, che i colpi affretta" [from "Antigono"]. f. 76.
15. "Parto, e ne meno addio": duet. f. 83.
16. "Non temer! non son più amante": duet [from "Antigono"]. f. 89.
17. "Dal mio ben che tanto amai": duet. f. 93.
18. "Tu non mi credi ingrato." f. 99.
19. "Và danzando"; with horns. f. 105.
20. "Giovani cori." f. 113.
21. "Se mai turbo il tuo riposo" [from "Alessandro nelle Indie," 1731]. f. 119.
22. "Perder l' amato bene." f. 123.
23. "Ogni procella infida" [from "Demetrio," 1732]. f. 130.
24. "Confusa, smarrita" [from "Catone in Utica," 1732]. f. 137.
25. "Nacqui agl' affanni in seno" [from "Demetrio"]. f. 142.
26. "Reca la pace." f. 147.
27. "Se troppo crede al ciglio" [from "Alessandro nelle Indie"]. f. 152.
28. "Non infadar (*sic*) sentir"; with bassoons. f. 159.
29. "Ha un visino rotondetto." f. 166.
30. "E la Donna un Augelletto." f. 172.
31. "Vamos, si, uamos": duet. f. 178.
32. "Tua sposa son io": duet, with horns. f. 185.
33. "Sento, oh Dio, che freme in seno la ragione." f. 193.

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Additional 14227, ff. 28–35.

Paper; first half of 18th cent. Oblong folio. See also below, under Songs (1718–1729).

"SPLENDA per uoi sereno": aria, with symphonies and accompaniments for strings, in score [from "Adriano in Siria," 1734], by Pergolesi.

Additional 14231.

Paper, ff. 56; first half of 18th cent. Oblong folio.

ARIAS and a duet, with symphonies and accompaniments for strings, and occasionally also trumpets, or with lute and violoncello obbligati, in score, from an anonymous Opera, in which two of the characters are Arbace and Ciro. It was perhaps called "Ciro," but is identical with neither of Metastasio's plays, "Ciro riconosciuto" or "Ciro in Babilonia."

Additional 14235.

Paper; ff. 83. First half of the 18th cent. Oblong folio.

PORTIONS of two anonymous dramatic works, with symphonies and accompaniments for strings and a bass (occasionally figured) for harpsichord, in score.

1. Act i of a piece in the Neapolitan dialect in which the characters are Don Pompeo Squinsaglio, Don Claudio, l' Abbate, Ernellina, Leandro, Costanza and Nina. *Autograph* (?). There appear to be gaps after ff. 24, 25 and 39. f. 1.
2. Intermezzo, dated 1731, in which the characters are Pantaleon and Carlotta in the garb of Dr. Graziano of Bologna. Apparently in the dialect of that place. f. 58.

Additional 14240.

Paper; ff. 64. First half of the 18th cent. Oblong folio.

ACT III of an Opera, in which the principal characters are Lucio [Virginio], Virginia, Appio [Claudio], Icilio, Flacco, Valeria, Servilia and Claudia—probably "La caduta de' decemviri," composed by Leonardo Vinci, and performed at Naples in 1727, with comic scenes (see the intermezzo near the end). The instruments employed in the orchestra are horns, oboes (obue lunghi) and strings. In score. The initials "F. T. F." (?) at the end are probably those of the copyist.

Additional 16102.

Paper; ff. 137. First half of 18th cent. Oblong folio.

"L'ADRIANO in Siria": Opera in 3 Acts, with overture, symphonies, and accompaniments for strings, and occasionally oboes and horns also, in score, by Giovanni Battista Pergolesi [1734]; the words by Metastasio. A double orchestra is employed in Act ii, scene 2. Characters: Adriano, Aquilio, Farnaspe, Osroa, Emirena and Sabina.

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1690]. The present MS. wants the introductory symphony and prologue as well as the scene with which Add. 31513 (above, p. 245) ends; on the other hand, it includes several recitatives and arias which do not appear in the other copy.

Additional 14169.

Paper; ff. 149. First half of the 18th cent. Oblong folio.

"L' Amor Generoso": Opera in [3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score, by Alessandro Scarlatti [1714]. Characters: Aminta, Niso, Emirena, Despina, Berenice, [Un] Prete, Arbante, and Idaspe.

Additional 14180, ff. 7–196b.

Paper; first half of 18th cent. Oblong folio. See also below, under Songs (1745).

Collection of vocal pieces, apparently all taken from Operas, with symphonies and accompaniments for strings, and occasionally wind instruments, where indicated below, in score, by Johann Adolf Hasse. Unless the contrary is stated, they are for a single voice.

1. "Cara, ti lascio; addio." f. 7.
2. "Tu vedi vn Pastorello." f. 10.
3. "Misero Pargoletto" [from "Demofoonte," 1748]. f. 14.
4. "Sò che sperare amante." f. 18.
5. "Non mi chiamar crudele." f. 24.
6. "Chi non sente al mio dolore." f. 30.
7. "Pria di lasciar la sponda." f. 36.
8. "Antri chiechi"; with bassoons. f. 44.
9. "A torto spergiuro"; from "Antigono" [1744]. f. 50.
10. "Quando sarra (*sic*) quel di" [from "La clemenza di Tito," 1737]. Copied by Giuseppe Funari in 1738. f. 54.
11. "Di due ciglia il bel sereno"; from "Antigono." f. 56.
12. "A mi pugni." Copied by — Ghirardi in 1743. f. 63.
13. "Or del tuo ben la sorte." f. 69.
14. "Gverrier, che i colpi affretta" [from "Antigono"]. f. 76.
15. "Parto, e ne meno addio": duet. f. 83.
16. "Non temer! non son più amante": duet [from "Antigono"]. f. 89.
17. "Dal mio ben che tanto amai": duet. f. 93.
18. "Tu non mi credi ingrato." f. 99.
19. "Và danzando"; with horns. f. 105.
20. "Giovani cori." f. 113.
21. "Se mai turbo il tuo riposo" [from "Alessandro nelle Indie," 1731]. f. 119.
22. "Perder l' amato bene." f. 123.
23. "Ogni procella infida" [from "Demetrio," 1732]. f. 130.
24. "Confusa, smarrita" [from "Catone in Utica," 1732]. f. 137.
25. "Nacqui agl' affanni in seno" [from "Demetrio"]. f. 142.
26. "Reca la pace." f. 147.
27. "Se troppo crede al ciglio" [from "Alessandro nelle Indie"]. f. 152.
28. "Non infadar (*sic*) sentir"; with bassoons. f. 159.
29. "Ha un visino rotondetto." f. 166.
30. "E la Donna un Augelletto." f. 172.
31. "Vamos, si, uamos": duet. f. 178.
32. "Tua sposa son io": duet, with horns. f. 185.
33. "Sento, oh Dio, che freme in seno la ragione." f. 193.

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Additional 14227, ff. 28–35.

Paper; first half of 18th cent. Oblong folio. See also below, under Songs (1718-1729).

"SPLENDA per uoi sereno": aria, with symphonies and accompaniments for strings, in score [from "Adriano in Siria," 1734], by Pergolesi.

Additional 14231.

Paper, ff. 56; first half of 18th cent. Oblong folio.

ARIAS and a duet, with symphonies and accompaniments for strings, and occasionally also trumpets, or with lute and violoncello obbligati, in score, from an anonymous Opera, in which two of the characters are Arbace and Ciro. It was perhaps called "Ciro," but is identical with neither of Metastasio's plays, "Ciro riconosciuto" or "Ciro in Babilonia."

Additional 14235.

Paper; ff. 83. First half of the 18th cent. Oblong folio.

PORTIONS of two anonymous dramatic works, with symphonies and accompaniments for strings and a bass (occasionally figured) for harpsichord, in score.

1. Act i of a piece in the Neapolitan dialect in which the characters are Don Pompeo Squinsaglio, Don Claudio, l' Abbate, Ernellina, Leandro, Costanza and Nina. *Autograph* (?). There appear to be gaps after ff. 24, 25 and 39. f. 1.
2. Intermezzo, dated 1731, in which the characters are Pantaleon and Carlotta in the garb of Dr. Graziano of Bologna. Apparently in the dialect of that place. f. 58.

Additional 14240.

Paper; ff. 64. First half of the 18th cent. Oblong folio.

ACT III of an Opera, in which the principal characters are Lucio [Virginio], Virginia, Appio [Claudio], Icilio, Flacco, Valeria, Servilia and Claudia—probably "La caduta de' decemviri," composed by Leonardo Vinci, and performed at Naples in 1727, with comic scenes (see the intermezzo near the end). The instruments employed in the orchestra are horns, oboes (obue lunghi) and strings. In score. The initials "F. T. F." (?) at the end are probably those of the copyist.

Additional 16102.

Paper; ff. 137. First half of 18th cent. Oblong folio.

"L'ADRIANO in Siria": Opera in 3 Acts, with overture, symphonies, and accompaniments for strings, and occasionally oboes and horns also, in score, by Giovanni Battista Pergolesi [1734]; the words by Metastasio. A double orchestra is employed in Act ii, scene 2. Characters: Adriano, Aquilio, Farnaspe, Osroa, Emirena and Sabina.

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Additional 16103–16105.

Paper; ff. 79, 89, 76. First half of 18th cent. Oblong folio.

"Lo Frato [i]nnammorato": Opera buffa in 3 Acts, in the Neapolitan dialect, with symphonies and accompaniments for flutes and strings, in score, by Giovanni Battista Pergolesi [1732]. Characters: Vannella, Cardella, Don Pietro, Carlo, Nina, Nena, Luggrezzia, Marcaniello and Ascanio.

Additional 16106.

Paper; ff. 99. First half of 18th cent. Oblong folio.

Intermezzos, each divided into two other intermezzos, with symphonies and accompaniments for oboes, horns, bassoons (in no. 1) and strings, in score, by Giovanni Battista Pergolesi. In the same hand as Add. 16102, above, p. 279.

1. "La Serua Padrona" [1731]. Characters: Vespina and Uberto. f. 2.
2. "Livietta e Tracollo" [1734]. f. 48.

Additional 16123–16125.

Paper; ff. 144, 150, 145. First half of the 18th cent. Oblong quarto.

"S[anta] Genuinda": Pasticcio in 3 Acts, with ritornellos and accompaniments for strings and a figured bass for harpsichord, in score. Act i was written at Rome by Giovanni del Violone; Act ii at Naples by Alessandro Scarlatti; and Act iii at Venice by Carlo Francesco Pollaroli. Characters: Zelone (with a band of followers, who sing a few bars of chorus), Gilbo, Sifrido, Argene, Genuinda, Rosalba, Celia, and L' Innocenza, who is introduced by way of epilogue.

Additional 16150–16152.

Paper; ff. 157, 138, 114. First half of the 18th cent. Oblong quarto. On the cover are the arms of Cardinal Pietro Ottoboni (d. 1740).

"Gli Amazzoni": Opera in 3 Acts, for solo voices, with symphonies and accompaniments for strings, *etc.* (trumpets in the epilogue), in score. The first two Acts are followed by Intermezzos, the second of which is called "La Noce di Benevento," and at the end is a sort of epilogue sung by La Fama. From allusions in the latter (as well as in the prologue) to a Spanish royal couple of the names of Carlo and Marianna, the Opera would appear to have been written for the marriage of Charles II of Spain with Marianna, daughter of Philip Wilhelm, Elector-Palatine of Neuburg, 1690. In the same hand as Add. 16123–16125, above. Characters: Mitilene, Atlante, Alcide, Affrica, America, Asia, and Europa (in the prologue); Artide, Turpino, Arconte, Tisbe, Licandro, Mandane, Mitilene, Idaspe, *etc.*

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Additional 16153.

Paper; ff. 305. First half of the 18th cent. Oblong quarto. On the cover are the arms of Cardinal Pietro Ottoboni.

"COLOMBO": Opera in 3 Acts, with symphonies and accompaniments for strings and a figured bass for harpsichord, in score. Anonymous. In the same hand as the three preceding MSS. Characters: Colombo, Anarda, Fernando, Fortuna, 3 Sirens, Ginacra, Tendilla, Guascarra, Giumbè and Gelima.

Additional 22103.

Paper; ff. 276. First half of the 18th century. Oblong folio.

"LA STATIRA": Opera in 3 Acts, with symphonies and accompaniments for trumpets, strings and a figured bass for harpsichord, in score, by Alessandro Scarlatti; the words by Cardinal [Pietro] Ottoboni. Characters: Oronte, Alessandro, Statira, Demetrio, Perinto, Campaspe, and Apelle.

Additional 27932, *passim*.

Paper; first half of 18th cent., *etc.* Octavo. The MS. also contains Hymns (vol. i, p. 184), an air from an Oratorio (*ib.* p. 369), Songs, Dance Music, *etc.* The binding, of tooled leather with the royal arms, dates from the early part of the 17th cent.

ARIAS, *etc.*, with a figured bass for harpsichord (except where the contrary is stated), in score.

1. "A soldier and a sailor" [from "Love for love," by John Eccles, 1695]. f. 3b.
2–4. Three arias, the first with an additional violin part, from "Rinaldo," by G. F. Handel, 1711, *viz.* "È un incendio"; "Mio cor, che mi hai dir"; and "Sulla ruota di fortuna." ff. 4b, 7b, 8b.
5, 6. "I was born of Royal Race," and "Frail are a Lover's hopes"; from "Camilla" [by M. A. Buononcini, London, 1707]. ff. 9b, 10b.
7. A presto movement in 2 parts ($\frac{6}{8}$ time); probably from an Opera. "[G. F.] Hendal." f. 11b.
8. "Who to win a woman's favour"; from "Columbine Courtezan" [by J. F. Lampe, about 1739]. f. 13.
9. "Compassion! leave me, forbear"; from "Clotilda" [by F. Conti, 1709]. f. 13b.
10. Aria, "Sapete che in amor"; from "Astarto" [by G. B. Buononcini, London, 1720]. f. 15b.
11. "Non e si vago." Anonymous. f. 16b.
12. Overture in D minor; from an Opera (?). "Doctor [J. C.] Pepusch." f. 17b.
13–16. Four arias from "Camilla," by Buononcini, *viz.* a Largo movement in 2 parts without words, "The floods shall quit the Ocean," "Aged Phillis" (with string parts), and "In vain I fly." ff. 20b, 21b, 22b, 25b.
17. If over the cruel tyrant" [from "Artaxerxes," 1762, by Dr. T. A. Arne]. This and nos. 18, 19 are in a later hand and consist of the melody only, without words. f. 26b.
18. "Thro' all the employments of Life." Anonymous. f. 27.
19. "The honest h[e]art" [from "Love in a village," 1762, by M. C. Festing]. f. 27b.

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Additional 30798–30800.

Paper; ff. 75, 72, 79. First half of 18th cent. Oblong folio.

"OLIMPIADE": Opera in 3 Acts, with overture, symphonies, and accompaniments for oboes, horns, trumpets and strings, in score, by Giovanni Battista Pergolesi [1735]. An English owner of the MS. has noted in pencil two or three numbers borrowed from earlier works by the same composer. Characters as in Metastasio's play.

Additional 31491, ff. 142, 144.

Paper; first half of 18th cent. Oblong folio. See also under Duets (above, p. 65).

DUETS, with accompaniments for strings, in score, apparently from Operas. Anonymous.

1. "Se non temi il mio furore." f. 142. | 2. "Far questo tu dei." f. 144.

Additional 31514.

Paper; ff. 176. First half of the 18th cent. Oblong folio. Belonged in the 18th cent. to [William?] Savage, and in 1817 to R. J. S. Stevens.

"ANNIBALE": Opera with symphonies and accompaniments for strings, oboes and trumpets, in score, by Cavaliere Alessandro Scarlatti. Among the principal singers named, the only one of any note was [Domenico] Annibali, who sang in London in 1736. The only character mentioned is Attilio.

Additional 31592, ff. 12–126b.

Paper; first half of the 18th cent. Folio. Belonged to Thomas Clarke.

ARIAS, *etc.*, with symphonies and accompaniments for strings, and occasionally also other instruments as mentioned below, in score, apparently all taken from Operas. In the hand of Richard Clack. Most of the dates in square brackets are taken from the Fitzwilliam Museum Catalogue of Music.

1. "Al rigido Comando"; with horns, oboes, *etc.* "[J. A.] Hasse." f. 12.
2. "Fra l' orror delca (*sc.* della) tempesta"; with horns, *etc.* [From "Siroe," 1733.] By the same. f. 17.
3. "Cervo in bosco"; with trumpets, *etc.* "[Leonardo] Vinci." f. 20.
4. "Son qual misero naviglio"; with horns, *etc.* "[N. A.] Porpora." f. 23b.
5. "Passagier che incerto errando"; with bassoons, *etc.* "[Geminiano] Jacomelli." f. 27.
6. "Son qual nave"; with oboes, *etc.* "Vinci." f. 30.
7. "Non lascia il ben." "Doni." f. 32b.
8. "Sento due fiamme"; with oboes, *etc.* "Vinci." f. 36b.
9. "Il mio timore." "Doni." f. 39b.
10. "Caro sposo amato" [from "Caio Fabrizio," 1731]. "Hasse." f. 41b.
11. "La sorte mia tiranna" [from "Siroe"]. By the same. f. 44b.
12. "Ride il ciel." [About 1730.] By the same. f. 47.
13. "Se as (*sc.* al) Ciglio lusinghiero." [About 1730.] By the same. f. 50.
14. "Forte sume" (*sc.* sommo?). "Jacomelli." f. 53b.

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15. "Forse vedrai." "Hasse." f. 57.
16. "Non ha piu pace." By the same. f. 59b.
17. "Vo solcando un mar crudele" [from "Artaserse," 1730]. "Vinci." f. 68b.
18. "Vedi l' amata figlia." "Hasse." f. 66b.
19. "Stando accanto al' Idol mio." "Jacomelli." f. 69.
20. "Apre il Seno." "Doni." f. 71b.
21. "Idolo mio vezzoso." By the same. f. 75.
22. "Mio dolce amato Sposo." "[? Antonio] Vivaldi." f. 78.
23. "Lascia, si, quest' alma. "Doni." f. 80b.
24. "Sventurata, si." "[? Francesco] Feo." f. 83b.
25. "Che leg[g]e, spietata." "Hasse." f. 85b.
26. "Spesso fra vaghe rose." By the same. f. 88.
27. "Navigante che non spera." "Vinci." f. 92.
28. "Languir e pianger." This and nos. 29–31 are by "Hasse." f. 95.
29. "Non e grande": duet. f. 97b.
30. "Quella e mia figlia" [from "Caio Fabrizio"]. f. 100.
31. "Non h[o] piu core." f. 102.
32. "Vanne, si." "[? G. B.] Martini." f. 104b.
33. "Belle mie calde lagrime." "Hasse." f. 107.
34. "Giusti cieli." "[? G. M.] Orlandini." f. 109.
35. "Parto qual pastorello." "Hasse." f. 112.
36. "Vorrei ch' il Caro bene." "[Leonardo] Leo." f. 116.
37. "Mi Lagnero tacendo" [from "Siroe"]. "Hasse." f. 118b.
38. "Nobil' onda Chiara." "Tortoretti." f. 120b.
39. "Fra cento affan[n]i." "Vinci." f. 124b.

Additional 31594, ff. 7–39b *passim*.

Paper; first half of 18th cent. Oblong folio. Bookplate of James Kent, the composer. The MS. also contains a Duet (above, p. 66), Songs (below) and Harpsichord Solos (in vol. iii).

ARIAS, apparently from Operas, with symphonies and accompaniments for strings and a bass, occasionally figured, for harpsichord, in score, by anonymous composers of the first half of the 18th century.

1. "Non é paga." f. 7.
2. "Su Trombe guerriere"; with a trumpet, *etc.* ff. 11–14.
3. "Speme nobile del[l'] Alma." ff. 23–25.
4. "Se fido tu m' adori." Attributed in pencil to "Galuppi." ff. 37–39b.

Additional 31664.

Paper; ff. 60. First half of 18th cent. Oblong folio.

"'LA SERUA Padrona': Intermezzi (*sic*) a Due," in score, by Giovanni Battista Pergolesi [1731]; closely corresponding with the copy contained in Add. 16106 (above, p. 280). Apparently in the same hand as Add. 16102 (above, p. 279).

Additional 14219.

Paper; ff. 229. Middle of the 18th cent. Oblong folio.

ARIAS, etc., apparently all of them from Operas, with instrumental accompaniments, in score. Unless the contrary is stated, they are for

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one voice, with strings and a bass (occasionally figured) for harpsichord, and anonymous.

1. "Quanto mai felici siete" [from "Ezio"]. f. 2.
2. "Sei tu sola." f. 8.
3. "Pensa ch' amante sei." f. 12.
4. "Rendimi piu sereno." f. 19.
5. "Passagier, che sù la sponda stà [from "Semiramide"]. f. 25.
6. "Di pace almen un segno." f. 31.
7. "Sento in sen diuiso il Core." f. 37.
8. "Va tra le fiere, ò barbaro." f. 43.
9. "E folle quel nocchier." f. 47.
10. "Veggo la sponda." f. 53.
11. "Parto; ti lascio, o cara" [from "Germanico," by G. Cocchi]. f. 57.
12. "Che gioua il dirmi io t' amo." By L. Leo. f. 61.
13. "Potrei cambiar l' amore." f. 67.
14. "Se tu mi vuoi felice." f. 71.
15. "Resta di me sicura." f. 77.
16. "Dirti, ben mio, vorrei" [from "Alessandro in Persia," by L. Leo]. f. 81.
17. "Vado contenta." f. 86.
18. "Del cor gli affetti." "[J. A. Hasse, detto il] Sassone." f. 90.
19. "Gentil mio Pastorello." "1758." f. 97.
20. "Vorrei spiegar l' affanno" [from "Semiramide"]. f. 103.
21. "Speranza ingannatrice"; with a bass only. f. 107.
22. "Se tiranna e se crudele fu quest' alma." "[G. B.] Pergolese." Performed at the S. Bartolomeo theatre, in 1732. f. 109.
23. "Il chiaro volto al cielo." By the same. f. 113.
24. Scena, beg. "Solitudini amene"; with flutes, *etc.* [From "Sesostri."] "Domenico Teradellas." Performed at the Alle Dame theatre [Rome], in 1751. f. 117.
25. "Lasciar l' amato bene." "Gioacchino Cocchi." f. 135.
26. "Saccio (*sc.* Saggio?) quanta (*sic*) magagne." By the same. f. 141.
27. "Dille che a lei fedele"; with horns, flutes, *etc.* "Girolamo Abos." f. 149.
28. "Per pietà! nò, nò, non accrescete" [from "Tito Manlio," 1756]. By the same. f. 155.
29. "Vorrei sperare." "[N.] Jommelli." f. 160.
30. "Dourei—mà nò" [from "Didone abbandonata"]. "[G. B.] Lampugniani." f. 166.
31. "Vado a morir costante." f. 170.
32. "Banco delle mie pene": barcarole. "Francesco Lecce." f. 174.
33. "Nell' orror di notte oscura": arioso. f. 178.
34. "Palpita l' alma in seno." f. 184.
35. "Se e ver che t' accendi" [from "Alessandro nelle Indie"]. f. 190.
36. "Si ste la reme" (*sic*). "Gregorio Sciroli." f. 194.
37. "Vieni, ascolta." By the same. f. 199.
38. "Ch' io possa lasciarui." f. 202.
39. "Deh, placati al fine." By N. Jommelli. f. 206.
40. "Vò solcando un mar crudele" [from "Artaserse," 1730]. "[L.] Vinci." f. 210.
41. "Sbagliate, si[gn]or Conte." f. 218.
42. "A quest' alma che devoti." f. 221.
43. Duet, ". . . tento, ma sento che adesso l' istesso non è." *Imperfect* at the beginning. f. 226.

Additional 14223, ff. 2–85, 93.

Paper; middle of the 18th cent. Oblong folio. The MS. also contains Duets (above, p. 66) and Songs (1747).

Ten duets and a recitative (no. 11), with accompaniments for strings, in score, from Italian Operas.

1. "Nò, non temer; non son più amante." "Nicola Conforto." f. 2.
2. "Dal mio ben." "[J. A. Hasse detto il] Sassone." f. 11.
3. "Se tu sei l' idolo mio"; probably from an Opera called "Vitige"

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(or "Belisario"). "[Baldassarre] Galuppi." *Imperfect* at the end. f. 21.
4. "Tergi quel caro ciglio." By D. Perez. f. 29.
5. "Và; ti consola." [From "Zenobia," 1756.] "Niccola Piccino." f. 37.
6. "Il furfantel d' amore." "Gaetano Latilla." f. 43.
7. "Lascia, ben mio, lo sdegno." "Giuseppe Beneuento." f. 59.
8. "Vuocchie belle." Anonymous. f. 65.
9. "Ricordati, ben mio." "Nicola Piccinno." f. 73. Two leaves are missing after f. 73.
10. "Sò benute le Pacche sicche, Don Nicò." "[Fedele] Fenaroli." f. 78.
11. "Mentr' io dormo a poco, Pistoncin." Anonymous. f. 93.

Additional 16093, 16094.

Paper; ff. 146, 219. Middle of the 18th cent. Oblong folio.

"SOLIMAN[N]O": Opera in 3 Acts, performed "Nel' Reale Treatto [*sc.* Teatro] D[e] N[ossa] S[e]n[ho]ra D[e] Ajuda" [in Lisbon, 1757], with symphonies and accompaniments for oboes, flutes, trombe lunghe, trombe da caccia, bassoons, and strings, and a figured bass for harpsichord, in score, by Davidde Perez. Characters: Solimanno, Osmino, Barsina, Selimo, Zanghire, and Persane.

Additional 16095–16097.

Paper; ff. 140, 110, 109. Middle of the 18th cent. Oblong folio.

"'ALESSANDRO Nell' Indie': Drama per musica da rapresentarsi nell' gran Teatro novamente eretto [at Lisbon] per....il....Giorno Natalizio di....D. Maria Anna Vitoria, Regina di Portogallo"; in 3 Acts, with symphonies and accompaniments for flutes, oboes, trumpets, horns and strings, and a figured bass for harpsichord, in score, by Davidde Perez, 1755 [originally produced at Genoa in 1751]. Characters: Poro, Gandarte, Alessandro, Timagene, Erissena, and Cleofide.

Additional 16098, 16099.

Paper; ff. 143, 91. Middle of the 18th cent. Oblong folio. Inside the upper cover of vol. i is written "Signiora Molly," and at the end "Signiora Donna Maria, 1761."

"'Olimpiade': Dramma per Musica da Recitarsi nel Real Teatro di Corte di....Giuseppe Primo, Re di Portugallo....Nell' Autunno dell' anno 1753"; with symphonies and accompaniments for flutes, oboes, horns and strings, and a figured bass for harpsichord, in score. Acts i and iii only. By the same composer and in the same hand as the preceding MS. Characters: Licida, Aminta, Megacle, Argene, Aristea, Clistene, and Alcandro.

Additional 16100, 16101.

Paper; ff. 108, 100. Middle of the 18th cent. Oblong folio.

"L'ADRIANO in Siria"; with symphonies and accompaniments for flutes, oboes, horns and strings, and a figured bass for harpsichord, in

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score, by Davidde Perez, 1754 [originally produced at Lisbon in 1752]. Acts ii and iii only. In the same hand as Add. 16093, 16094 (above). Characters: Emirena, Aquilio, Sabina, Adriano, Osroa, and Farnaspe.

Additional 29965.

Paper; ff. 52. Middle of the 18th cent. Oblong folio. Belonged apparently to J. Wentworth (f. 3) and afterwards to Thomas Jones (1812–1826).

ARIAS from Operas, with symphonies and accompaniments for strings, in score.

1. "Al Caro Idolo mio" [from "Eumene," 1746]. "Giacomo Jumelli" (*sc.* Nicolò Jommelli). f. 3.
2. "Più non si trouano" [from "L'Olimpiade," 1735]. "[G. B.] Pergolesi." f. 8.
3, 4. "Conseruati fedele," and "Non è ver che sia contento." [From "Artāserse," 1730.] "[J. A.] Hasse." ff. 13b, 20.
5. "Quanto affanno, ò bell' aurora." Anonymous. f. 24.
6. "Lasciami in pace." Anonymous. f. 31.
7. "Se v[u]oi placato L' idolo amato." Anonymous. f. 36b.
8. "Sò che più amor non senti" [from "Tito Manlio," 1756, by G. Abos]. f. 42.
9. "Mi sento nel diuidermi da te." Anonymous. f. 47.

Additional 31576, ff. 83–118 *passim*.

Paper; middle of the 18th cent. Quarto. The MS. was purchased by W. Russell at Dr. [Samuel] Arnold's sale in 1803. It also contains other Instrumental Music, described in vol. iii.

INSTRUMENTAL movements, in score. Nos. 1–3 are probably taken from Operas, as well as the rest.

1. March in D, in 5 parts, for trumpet, *etc.* "Handel." f. 83.
2. "Sinfonia" in G, for horns, oboes, bassoons and strings. By the same. ff. 85–88b.
3. Overture in D, for horns, bassoons, oboes, and strings. "— Collet." Apparently *autograph*. f. 106.
4–12. "Music in the Alchymist," by Handel [1732]. The same nine numbers as published by Arnold, who, however, omitted the viola part. f. 118.

Additional 31603.

Paper; ff. 54. Middle of the 18th cent. Folio.

ARIAS, *etc.*, with a figured bass for harpsichord and other instrumental accompaniments, in short score. Apparently all taken from Operas of the first half of the 18th century. Nos. 1–7, 14, 15, 17–20, 29–31 are by J. A. Hasse.

1. "Tu non mi credi ingrato." f. 1b.
2. "Mi lusingha il dolce affetto." f. 2b.
3. "Non chiamarmi ingrato." f. 4b.
4. "Parto, se vuoi cosi" [from "Issipile"]. f. 5b.
5. "Gia sento nel seno un astio geloso." f. 6b.
6. "Impallidisce in campo" [from "Issipile"]. f. 7b.

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7. "Eccomi! non ferir" [from the same work]. f. 9.
8. "Se tu accendessi amore." "Gio. Battista Pergolese." f. 9b.
9. "Soleva il traditore." By the same. f. 10b.
10. "Deh, respirar lasciatemi" [from "Artaserse," 1730]. "Vinci." f. 11b.
11. "Una sol' volta almeno pietosa." "Gius. Marchitti." i. 12b.
12. "Quando sara quel giorno." By the same. f. 13b.
13. "So che pieta non haj" [from Catone, 1732]. "Leo." f. 14b.
14. "Non ho piu core." f. 15b.
15. "Parto, ma tutto il core." f. 16b.
16. "Non so frenare il pianto" [from "Demetrio"]. "Antonio Giaii." f. 17b.
17. "Se a me torranno i Dei" [from "Cajo Fabrizio," 1731]. f. 18b.
18. "Vedi l' amata figlia." f. 19b.
19. "Vedrai morir costante." f. 20b.
20. "Dell' amante l' alma bella." f. 21b.
21. "Parti dal core." This and nos. 22, 23 are anonymous. f. 23.
22. "Se vedi il figlio mio." f. 24b.
23. "Se mi condanna l' ingra[ta] sorte." f. 25b.
24. "Placa [g]li sdegni suoi." "Geminiano Jacomelli." f. 27b.
25. "Sento, ne so che sia." By the same. f. 28b.
26. "Rondinella [a] cui rapita fu la dolce sua compagna" [from "Semiramide"]. Anonymous. f. 30.
27. "Sento in me, ne so perche." "Geminiano Jacomellj." f. 31b.
28. "Questo pallore non vien d' amore." By the same. f. 32b.
29. "Non ti ricuso amante." f. 34.
30. "Il trono, il regno che m' offre in dono." f. 35b.
31. "Reca la pace in dono." f. 36b.
32. "Destrier che all' armi usato" [from "Alessandro nell' Indie"]. Anonymous. f. 37b.
33. "Tu che per prova sai." This and nos. 34–36 are by "Geminiano Jacomelli." f. 39.
34. "Chiedi amor." f. 40b.
35. "Credi tu di lusingarmi." f. 41b.
36. "Misera! O Dio, che fo." f. 43b.
37. "Se al labro mio non credi" [from "Artaserse"]. Anonymous. f. 44b.
38. "Perche, crudel, m' affretti." "Dom^co Sarro." f. 45b.
39. "Qual prova affanno." Anonymous. f. 46b.
40. "Priva del caro sposo." This and nos. 41–45 are by "Nicolo Porpora." f. 47b.
41. "Se viver non poss' io": duet [from "Alessandro nelle Indie," about 1730]. f. 49.
42. "Nasce da valle impura." f. 50b.
43. "Splende per mille amanti." f. 51b.
44. "Al sole i lumi pria mancheranno." f. 52b.
45. "Parto; ti lascio, O cara" [from "Germanico," 1732]. f. 53b.

Additional 31632.

Paper; ff. 100. Middle of the 18th cent. Oblong folio.

ARIAS, recitatives (nos. 29, 30), and duets (nos. 5, 6, and 32), with a bass for harpsichord, and in most cases parts for one or more strings, in score, from Operas by Italian composers of the middle of the 18th century. Most of them are anonymous, but a few have been identified from Walsh's *Le delizie dell' opera*, 1776, and other sources. The collection was probably made in London.

1–4. "E uer che all' amo intorno," "Voi che adorate," "Chi uiue amante," and "Son confusa." [From "Alessandro nelle Indie," 1749.] "Baldassar Galuppi, detto Buranello." ff. 2, 4, 6, 8.
5. "Non so frenare il pianto"; introduced in "Farnace." "Giuseppe Carcani." The words are from "Metastasio's "Demetrio." f. 10.
6. "Ne' giorni miei felici." [From "L'Olimpiade," by G. B. Pergolesi, 1735.] f. 13.
7. Aria, without the words, from "Il

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filosofo." Second "cempalo" (*sc.* cembalo) part. Sung by Signora Curioni (who was singing in London in 1755). f. 16.
8. "Tutto saprei." In the same hand as no. 7. f. 18.
9. "Se del fiume." [From "Artaserse," 1741.] "Cristoforo Cluch" (*sc.* Gluck). f. 21.
10. "Se al mio sincero affetto." [From "Antigona," a pasticcio by Comforto, *etc.*, 1759.] f. 23.
11. "Nell' affanno, oh Dio." f. 27.
12. "Vado; ma dove, oh Dio." [From "Didone," 1752, by B. Galuppi.] f. 30.
13, 14. "Se l'amor tuo," and "Mai l'amor." [By D. Perez, from "Arminio," a pasticcio, 1759.] ff. 33, 37.
15. "Non e ver che L'alma in seno." f. 39.
16. "Fuggi dagl' occhi miei." f. 43.
17. "Fra confusi affetti." f. 48.
18. "Ti svenerò superbo." f. 53.
19. "Care Luci che regnate." [From "Issipile."] f. 55.
20. "Non son tiranno." By M. A. Valentino. f. 57.
21. "Se cedo, mio bene." f. 60.
22. "Vo solcando mar crudele." [From "Artaserse."] f. 64.
23. "Un fiero tormento." f. 68.
24. "Parto, Crudel tiranno." f. 69.
25. "Colle procelle in seno." [From "Antigona," a pasticcio, by G. Cocchi, *etc.*, 1759.] f. 71.
26. "Pensa a serbarmi." [From "Ezio."] f. 73.
27. "Nò, tollerar non voglio." f. 77.
28. "Della frode." f. 82.
29. "Serba gli affetti." f. 84.
30, 31. Recitatives. [From "Alessandro nelle Indie."] ff. 86, 87.
32. "Tuona a destra." By A. Puppi. f. 90.
33. "Caro sposo, amata speme." [From "Arminio," by D. Perez.] f. 94.
34. "Compagni d' amore." f. 97.
35. "Io ti lascio, ò sposa." f. 99.

Additional 32072, ff. 90b–108 *passim*.

Paper; middle of the 18th cent. Folio. Belonged to — Richter.

ARIAS, *etc.*, from Operas, with a bass, in score.

1. "Il mio fedele"; from "Coriolano" [by K. H. Graun, 1750]. f. 90b.
2. "Se dopo . . . al meno"; from "Ifigenia [? in Aulide," by K. H. Graun, 1749]. f. 91b.
3. "Esposta a mille palpiti." "Pulli." f. 102.
4. "Di viltà non mi condanni." By the same. f. 102b.
5. "Come il cedro." Anonymous. f. 103b.
6. "Di questo core suaue amore"; from "Clitemnestra" (?). Anonymous. f. 104b.
7. "Disciolta da pene"; from "Phaethon" [? by K. H. Graun, 1750]. f. 105b.
8. Duet (Ifigenia and Achille), beg. "Sia propizia." Anonymous. f. 106b.
9. "Se mi volesti, o Dei." Anonymous. f. 107b.

For other arrangements (ff. 2, 19b, 21b, 37b, 88) from Graun's "Adriano," "Coriolano," "Fetonte," "Mitridate," "Angelica e Medoro," *etc.*, see under Pianoforte Solos, in vol. iii.

Additional 30310, ff. 13–38.

Paper; A.D. 1750. Oblong folio. Belonged to W. M. Moseley, of Glashampton, in 1800. See also under Songs (1708), described below, and Instrumental Music, in vol. iii.

SELECTION from an unperformed Opera by Handel published by Arnold as "Alcides" and by the Händel Gesellschaft (in a more

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complete form) as "Alceste." The present MS. consists of "a Song for Miss Young," beg. "Thetis bids me hither fly" (the last word altered into "rise"), given in the appendix to the above-mentioned Society's edition; together with the whole of Act iv, as there published, except the chorus "Thrice happy" and the beginning of the air "Enjoy the sweet Elysian grove." The symphonies and accompaniments are for trumpets, flutes, oboes, bassoons, and strings, in score. *Autograph.* At the end is written "G. F. Handel...völlig geendiget, den 8 January, 1750." Characters: Syrene (Miss Young), Charon (Walz—Handel's cook), Calliope (Mrs. Arne), Apollo (Mr. Low), *etc.*

Additional 31598.

Paper; ff. 67. After 1751. Oblong folio.

ARIAS and (nos. 4 and 10) duets, with a bass for harpsichord, in score, by Italian composers of the first half of the 18th century, probably collected at Naples soon after 1751 (the latest certain date mentioned below). They appear to be all taken from Operas.

1. "Piu non si trouano"; from "L' Olimpiade" [1733]. "[Giovanni Battista] Pergolese." f. 2.
2. "Non ti son Padre" [from "Artaserse"]. By the same. f. 4.
3. "Dopo il periglio della tempesta." By the same. f. 6.
4. "Tu non rispondi, ingrato"; with flutes. By the same. f. 8.
5. "Con quel volto si vezzoso." Attributed in the index to the same. f. 10.
6. "Caro mio bene amato." "Lampugnani." f. 12.

7–10. Three arias and a duet from "L' Olimpiade" [1748]. "Galuppi." Sung by "[Regina] Minghotti" and "[Angelo Maria] Monticelli." They are "Tu di saper procura"; "Del Destin; "Se cerca, se dice"; and "Ne' giorni tuoi felici." ff. 14, 16, 18, 21.

11. "Lo sequitai felice"; from "L' Olimpiade." "Nicolo Conforto." f. 24.
12. "Si non [ha] la pastorella"; from "La Vecchia Maretata." "Gaetano L' Atilla" (*sic*). f. 26.
13. "Presso al fonte d' Acheronte." "Adolfo Hasse." f. 28.
14. "Non v' è più barbaro" [from "Demetrio," 1732]. By the same. f. 30.
15. "O caro e placido felice giorno." "Nicolo Conte." f. 32.
16. "A dar pace al dolce affetto"; from "Il Mercante Innamorato" [1750]. "Antonio Corbisiero." f. 34.
17. "Frà l' ombre del timore." "[D. M. B.] Terradellas." f. 36.

18–21. Four arias from "Tito Manlio" [performed in London in 1756, but probably composed earlier]. "Geronimo Abbos" (*sc.* Abos). They are "So chi più amor non senti"; "Chi mai non sa"; "Per pietà, non accrescete"; and "Fille, che a lei fedele." ff. 38, 40, 42, 44.

22–24. Three arias from "Il Geloso." "Ant[onio] Palella" or Pallella. They are "Io non so se tu uiuendo"; "Ah, perche nel nascer mio"; and "Non colpa il tuo sembiante." ff. 46, 48, 50.

25. "Tu non mi ascolta"; from "Il Finto Innamorato" [1751]. "Antonio Corbisiero." f. 52.
26. "Cosi resta il villanello"; from "Il Corrivo." "Gregorio Sciroli." f. 54.
27. "Sara dell' armi al lampo"; from "Farnace" [1750]. "Tommaso Trajetta." f. 56.
28. "Si (*sc.* se) sapesse ch' aie (*sic*) lo core"; from "Lo Cicisbeo." "Nicolo Logroscino." f. 58.

29–32. Four arias, of which the first, third, and fourth, and probably also the second, are from "Attilio

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[Regolo]," by "Il Duca di Caputo." They are "Sol puo dir che sia contento"; "Pace, amor"; "Se piu felice oggetto"; and "Sempre e maggior." ff. 60, 62, 64, 66.

Additional 32026.

Paper; ff. 63. After 1751. Oblong folio. Bookplate of Friedrich [? Christoph] Nicolai.

INTRODUCTORY Sinfonia and twenty-three arias and duets (one, originally numbered 13, being apparently omitted), with harpsichord accompaniment, in score, from "Ciro [riconosciuto]," by Johann Adolf Hasse [1751]. Singers: Signori Albuzzi, Salimbeni, Amorevoli, Venturini and Schuster; Signore Faustina [Hasse] and An[n]ibali.

Additional 31654.

Paper; ff. 225. About 1751–1757. Oblong folio.

ARIAS, *etc.*, with symphonies and accompaniments for strings (and other instruments, where indicated below), in score. Nos. 1–10 are by Nicolò Jommelli, nos. 11–14 by Davidde Perez, nos. 15–20 by Gioacchino Cocchi, and nos. 21–34 by Baldassare Galuppi.

1. "Si, lo confesso"; with oboes, horns, *etc.* Rome, 1753. f. 1.
2. "Talor se il uento freme" [from "Semiramide," 1752]. f. 11.
3. "Tutti di speme al core." Milan, 1754. f. 19.
4. "Partirò! non posso ancora." Rome, 1757. f. 27.
5. "Tu chiedi il mio core." Milan, 1754. f. 35.
6. "Piu non si trovano" [from "L'Olimpiade," 1743]. f. 41.
7. "Amato Genitore." Rome, 1757. f. 47.
8. "Dal tuo voler dipende." Turin, 1754. f. 55.
9. "Se perde l' vsignuolo"; with a bass only. [From "Bellerofonte."] f. 61.
10. "Pupille care, se vi Girate"; with horns, *etc.* [From "Nerone."] f. 65.
11. "Bel piacer saria" [from "Semiramide," 1750]. f. 75.
12. "Che non mi disse" [from "L' Olimpiade," 1753]. f. 83.
13. "Se parto, ben mio"; with flutes, horns, *etc.* Rome, 1752. f. 89.
14. "Voi che le mie vicende"; with a bass only. [From "Semiramide."] f. 99.
15. "Più non chiamo ingiusto amore"; with a bass only. Naples. f. 103.
16–18. "Se mai mi uedi andar," "Mentr' io dormo," and "Io sono una ragazza." From a work numbered Op. 3. These and nos. 19, 20 were performed at San Cassano in 1754. ff. 105, 111, 113.
19. "Coss' e sior canapiolo"; with mandoline, guitar, drum, *etc.* From a work apparently numbered Op. 1. f. 117.
20. "Indegni, briconi." f. 119.
21, 22. "Non condannarmi ancora," and "Se il mio paterno amore"; with flutes, horns, oboes, *etc.* Performed at the Argentina theatre [Rome] in 1754. Probably both are taken from "Siroe," as the latter certainly is. ff. 123, 133.
23. "Se la compagnia vede"; with oboes, horns, *etc.* Performed at the Alle Dame theatre [Rome] in 1753. f. 145.
24–28. "Fra dubbi affetti miei," "L'onda che mormora," "Tù di pietà mi spogli," "Sgombra dall' anima," and "La sorte mia tiranna"; with oboes, horns, *etc.* Performed at the Argentina theatre in 1754. Evidently all of them from "Siroe." ff. 157, 167, 177, 187, and 193.

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29. "Se gl' uomini sospirano" [from "Il mondo della Luna"; Venice, 1750]. f. 201.
30–33. "Bella cosa è far l' amore," "Recipe di quegl' occhi," "Mi pizzica," and "Donne belle, che bramate"; with flutes, *etc.* From a work described as Op. 2, performed at the San Samuele theatre [Venice] in 1753. ff. 205, 209, 213, 217.
34. "Son fanciulla da marito"; from an Opera performed at the San Moise theatre [Venice] in 1751. f. 222.

Additional 14162, ff. 155–161b.

Paper; about 1752. Oblong quarto. See also under Motets (vol. i, p. 334).

"MAESTRO bello": trio for a male soprano and 2 basses, with symphony and accompaniments for horns, oboes, and strings, in score, apparently from the Intermezzo "Il maestro di Musica" by Pietro Auletta [1752].

Additional 31645, 31646.

Paper; ff. 136, 115. About 1752. Oblong folio.

"LA CALAMITA de' Cori"; with symphonies and accompaniments for flutes, oboes, horns, and strings, in score, by Baldassare Galuppi, "detto il Buranello" [1752]. Acts i and ii only. The names of the principal singers are given, but do not include any of note. Characters: Armidoro, Pignone, Saracca, Giacinto, Albina, Belinda, Bella Rosa, *etc.*

Additional 31677, *passim.*

Paper; about 1752–3, *etc.* Oblong quarto. The MS. belonged to G. H. Broekhuysen, of Amsterdam. It also contains Songs (described below), and String Duets (in vol. iii).

FRENCH vocal compositions, most of which, if not all, appear to be taken from Operas. Except where the contrary is stated, they are for a single voice without accompaniment, and anonymous; ff. 2b–15 are in the hand of Jean Jacques Rousseau, and the others were probably written at his dictation.

1. "Tout soupire." This and nos. 2, 3 have accompaniments for violin and a figured bass, in score. f. 2b.
2. "Tendre amour." f. 3b.
3. "L'Amour est à craindre." f. 4b.
4, 5. "Ah! que l'Amour cause d'allarmes" (trio), and "L'Amour meurt dans mon cœur"; with strings. [From "Persée," 1682, by J. B. Lully.] ff. 6b, 8b.
6. "Il faut que tout seconde"; with strings. ff. 11b–13.
7. "Sur vos pas"; with figured bass. f. 13b.
8. "Tendre fruit"; with strings. Different from the setting of the same words in Rousseau's "Les Consolations des misères de ma vie." f. 14b.
9. Piece without words, the violin part being in pencil. f. 15b.
10. "De L'Art seduisant de charmer." f. 16b.
11. "M'aimes tu comme je t'aime"; with strings. Apparently by "[Egidio Romoaldo] Duni." At the beginning is written "Madame Orgon et Suzon faisant l'echo." f. 17b.
12. "Tant qu'a mon Colin j'ay sçu plaire": duet. This and nos. 13–17

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[Regolo]," by "Il Duca di Caputo." They are "Sol puo dir cha sia contento"; "Pace, amor"; "Se piu felice oggetto"; and "Sempre e maggior." ff. 60, 62, 64, 66.

Additional 32026.

Paper; ff. 63. After 1751. Oblong folio. Bookplate of Friedrich [? Christoph] Nicolai.

INTRODUCTORY Sinfonia and twenty-three arias and duets (one, originally numbered 13, being apparently omitted), with harpsichord accompaniment, in score, from "Ciro [riconosciuto]," by Johann Adolf Hasse [1751]. Singers: Signori Albuzzi, Salimbeni, Amorevoli, Venturini and Schuster; Signore Faustina [Hasse] and An[n]ibali.

Additional 31654.

Paper; ff. 225. About 1751–1757. Oblong folio.

ARIAS, *etc.*, with symphonies and accompaniments for strings (and other instruments, where indicated below), in score. Nos. 1–10 are by Nicolò Jommelli, nos. 11–14 by Davidde Perez, nos. 15–20 by Gioacchino Cocchi, and nos. 21–34 by Baldassare Galuppi.

1. "Si, lo confesso"; with oboes, horns, *etc.* Rome, 1753. f. 1.
2. "Talor se il uento freme" [from "Semiramide," 1752]. f. 11.
3. "Tutti di speme al core." Milan, 1754. f. 19.
4. "Partirò! non posso ancora." Rome, 1757. f. 27.
5. "Tu chiedi il mio core." Milan, 1754. f. 35.
6. "Piu non si trovano" [from "L'Olimpiade," 1743]. f. 41.
7. "Amato Genitore." Rome, 1757. f. 47.
8. "Dal tuo voler dipende." Turin, 1754. f. 55.
9. "Se perde l' vsignuolo"; with a bass only. [From "Bellerofonte."] f. 61.
10. "Pupille care, se vi Girate"; with horns, *etc.* [From "Nerone."] f. 65.
11. "Bel piacer saria" [from "Semiramide," 1750]. f. 75.
12. "Che non mi disse" [from "L' Olimpiade," 1753]. f. 83.
13. "Se parto, ben mio"; with flutes, horns, *etc.* Rome, 1752. f. 89.
14. "Voi che le mie vicende"; with a bass only. [From "Semiramide."] f. 99.
15. "Più non chiamo ingiusto amore"; with a bass only. Naples. f. 103.
16–18. "Se mai mi uedi andar," "Mentr' io dormo," and "Io sono una ragazza." From a work numbered Op. 3. These and nos. 19, 20 were performed at San Cassano in 1754. ff. 105, 111, 113.
19. "Coss' e sior canapiolo"; with mandoline, guitar, drum, *etc.* From a work apparently numbered Op. 1. f. 117.
20. "Indegni, briconi." f. 119.
21, 22. "Non condannarmi ancora," and "Se il mio paterno amore"; with flutes, horns, oboes, *etc.* Performed at the Argentina theatre [Rome] in 1754. Probably both are taken from "Siroe," as the latter certainly is. ff. 123, 133.
23. "Se la compagnia vede"; with oboes, horns, *etc.* Performed at the Alle Dame theatre [Rome] in 1753. f. 145.
24–28. "Fra dubbi affetti miei," "L'onda che mormora," "Tù di pietà mi spogli," "Sgombra dall' anima," and "La sorte mia tiranna"; with oboes, horns, *etc.* Performed at the Argentina theatre in 1754. Evidently all of them from "Siroe." ff. 157, 167, 177, 187, and 193.

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29. "Se gl' uomini sospirano" [from "Il mondo della Luna"; Venice, 1750]. f. 201.
30–33. "Bella cosa è far l' amore," "Recipe di quegl' occhi," "Mi pizzica," and "Donne belle, che bramate"; with flutes, *etc.* From a work described as Op. 2, performed at the San Samuele theatre [Venice] in 1753. ff. 205, 209, 213, 217.
34. "Son fanciulla da marito"; from an Opera performed at the San Moise theatre [Venice] in 1751. f. 222.

Additional 14162, ff. 155–161b.

Paper; about 1752. Oblong quarto. See also under Motets (vol. i, p. 334).

"MAESTRO bello": trio for a male soprano and 2 basses, with symphony and accompaniments for horns, oboes, and strings, in score, apparently from the Intermezzo "Il maestro di Musica" by Pietro Auletta [1752].

Additional 31645, 31646.

Paper; ff. 136, 115. About 1752. Oblong folio.

"LA CALAMITA de' Cori"; with symphonies and accompaniments for flutes, oboes, horns, and strings, in score, by Baldassare Galuppi, "detto il Buranello" [1752]. Acts i and ii only. The names of the principal singers are given, but do not include any of note. Characters: Armidoro, Pignone, Saracca, Giacinto, Albina, Belinda, Bella Rosa, *etc.*

Additional 31677, *passim.*

Paper; about 1752–8, *etc.* Oblong quarto. The MS. belonged to G. H. Broekhuysen, of Amsterdam. It also contains Songs (described below), and String Duets (in vol. iii).

FRENCH vocal compositions, most of which, if not all, appear to be taken from Operas. Except where the contrary is stated, they are for a single voice without accompaniment, and anonymous; ff. 2b–15 are in the hand of Jean Jacques Rousseau, and the others were probably written at his dictation.

1. "Tout soupire." This and nos. 2, 3 have accompaniments for violin and a figured bass, in score. f. 2b.
2. "Tendre amour." f. 3b.
3. "L'Amour est à craindre." f. 4b.
4, 5. "Ah! que l'Amour cause d'allarmes" (trio), and "L'Amour meurt dans mon cœur"; with strings. [From "Persée," 1682, by J. B. Lully.] ff. 6b, 8b.
6. "Il faut que tout seconde"; with strings. ff. 11b–13.
7. "Sur vos pas"; with figured bass. f. 13b.
8. "Tendre fruit"; with strings. Different from the setting of the same words in Rousseau's "Les Consolations des misères de ma vie." f. 14b.
9. Piece without words, the violin part being in pencil. f. 15b.
10. "De L'Art seduisant de charmer." f. 16b.
11. "M'aimes tu comme je t'aime"; with strings. Apparently by "[Egidio Romoaldo] Duni." At the beginning is written "Madame Orgon et Suzon faisant l'echo." f. 17b.
12. "Tant qu'a mon Colin j'ay sçu plaire": duet. This and nos. 13–17

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are from "Le Devin du Village," about 1752–1753, and are mostly accompanied by strings. f. 21b.
13. "A jamais Colin": duet. f. 24b.
14. "Venés, jeunes Garçons." f. 28.
15. "Si des Galans de La Ville j'eusse Ecouté les discours." f. 29.
16. "Dans ma cabane obscure." The lines written at the top and bottom of this page are said (f. 1b) to be in the hand of "Madame M. M. G. de Fontaine-Dupin, Grandmère de Georges Sand, fille de Samuel Bernard, épouse du Fermier-général [Claude Dupin], amie de J. J. R., qui lui consacre de belles pages dans ses 'Confessions.'" f. 31b.
17. "L'art à l'amour est favourables" (*sic*). f. 32b.
18. "Régnes avec douceurs" (*sic*); with strings. ff. 35–38.
19. "J'ay Bientot quatorz anst" (*sic*). f. 41b.
20. "De la philosophie austere." f. 42b.
21. "Gente pastoure." f. 43b.
22. "Dans ce joly mois de may." f. 44b.
23. "Qu'est deuenue (*sic*) ton chalumeau." f. 45.
24. "Non, rien n'est si beau que Temire." Possibly from "Thémire" by E. R. Duni, 1770. ff. 45b–46.
25. "Pour le plus bel empire." f. 57.

Additional 32146.

Paper; ff. 227. About 1753. Oblong folio.

"Soliman[n]o": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, trumpets, bassoons, drums (big and little), and strings, in score, by Hasse, 1753 [originally produced in 1752]. In the present MS. the recitativi secchi are omitted. Singers: Signori Belli, Puttini, Fü[h]rich, Monticelli, and Amorevoli; Signore Pilaja and Albuzzi [-Todeschini]. From a note (? by Otto Jahn) at the beginning of the MS., it appears that 800 persons took part in the [original] performance of the Opera at Dresden, besides elephants, camels, *etc.*

Additional 14163, ff. 57–120b.

Paper; about 1755 (?). Oblong folio. See also below, under Songs (1696).

Opera ["Laodicea e Berenice"], consisting of thirty-five arias and a duet, with a bass (partly figured) for harpsichord, in score, by Alessandro Scarlatti, 1701. Apparently transcribed at Naples in 1755.

Additional 14224, ff. 22–112.

Paper; about 1756, *etc.* Oblong folio. See also below, under Songs.

Recitatives, arias, *etc.*, with symphonies and accompaniments for strings (and in the case of no. 5, horns and oboes also), in score, from Italian Operas of about the middle of the 18th century. Nos. 1–3 are by Pasquale Cafaro; and nos. 4, 5 (?), and 6–10, by Nicolò Piccinni, from "Zenobia" [1756].

1. "Perche taci" [from "La disfatta di Dario," 1756]. f. 22.
2. "Belle luci, che accendete." f. 30.
3. "Nacqui agli affanni in seno" [from "Demetrio"]. f. 38.
4. "Ch' io parta; m' accheto." f. 44.
5. "S' oscura il ciel." f. 47.
6. "Pastorella, io giurerei." f. 63.
7. "Vi conosco, amate stelle." f. 71.
8. "Si soffre una tiranna." f. 76.

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9. "Saluo tu vuoi lo sposo." f. 82.
10. "Aprimi il petto." f. 86.
11. "Dou' è (*sc.* Dove) s' affretti" [from "Alessandro nelle Indie"]. As performed at Lisbon [in 1755]. "Dauid Perez." f. 90.
12. "Se mai d' un cor che langue." "[Leonardo] Leo." f. 99.
13. "Ah, se il mio ben perdei." Anonymous. It is described as "Per uso della . . . Marchese (*sic*) Gomez d' Oliuera." f. 104.

Additional 16154.

Paper; ff. 67. A.D. 1756. Oblong octavo. The name of P. Bicheron is stamped on the cover. The MS. belonged afterwards to Domenico Dragonetti.

"La Bohemienne, Opera bouffon"; in 2 Acts, for solo voices (Nise, Brigani, and Calcante) and chorus of Gipsies, with symphonies and accompaniments for strings, in score. Written at Avignon in 1756. [By Charles François Clément.] Possibly *autograph*.

Additional 30973.

Paper; ff. 180. After 1756. Oblcng folio.

Arias, *etc.*, with symphonies and accompaniments for strings (and other instruments mentioned below), in score, from Operas by Christoph Willibald von Gluck.

1. "Vò disperato à morte"; with horns, *etc.* [From "La Clemenza di Tito," 1751.] Performed at the San Carlo theatre, in 1752. f. 1.
2. "Come potesti, oh Dio"; with horns, oboes, *etc.* [From the same Opera.] f. 10.
3. "Giàche morir degg' Io." This and nos. 4–6 are from an Opera performed at Rome in 1756 ["Antigono," 1754], and have accompaniments for horns (or trumpets), oboes, bassoons (once), *etc.* f. 18.
4. "Di due ciglia il bel sereno." f. 35.
5. "Tu m' inuolasti un Regno." f. 53.
6. "Di uantarsi hà ben raggione." f. 70.
7. "Ombra diletta"; with oboes, bassoons, *etc.* [From "Issipile," 1752.] f. 89.
8. "Io ti lascio" [from the same Opera]. f. 93.
9. "Và; ti consola": duet. The words are taken from Metastasio's "Zenobia," but they are assigned here to Claudia and Flavio. f. 95.
10. Recitative, "Berenice, che fai"; with oboes, horns, *etc.* In parts. [From "Antigono," 1754.] f. 113.

Additional 31639, ff. 9–44b.

Paper; about 1758. Oblong octavo. See also under Duets (above, p. 74), and below, under Songs (1709).

Arias, with accompaniments for strings and other instruments mentioned below, in score.

1. "Deh, se pietà pur senti." This and nos. 2–5 are by "[Baldassarre] Galuppi [detto il] Buranello," the first three of them appearing to be taken from an Opera performed at the San Benedetto theatre in 1758. f. 9.
2. "Voi che sciolto il piede auete." f. 13.
3. "Del cor gli affetti." f. 17.
4. "In mezzo a tanti affanni"; with flutes, *etc.* Sung by [Cattarina] Gabrieli (*cf.* Add. 35121, f. 10b, below). f. 21.
5. "Se piacere à mè tu vuoi" [from

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"La clemenza di Tito," about 1760]. f. 27.
6. "Misera, che farò" (recitative), and "[H]o nell' alma un certo foco" (aria); with horns, oboes, *etc.* "[? G. B.] Borghi." *Autograph.* Given to Mrs. Peploe at Vicenza, 1804. ff. 33–44b.

Additional 14159, ff. 219, 236.

Paper; about 1759, *etc.* Oblong folio. See also under sacred Songs (vol. i, p. 437).

ARIAS from Italian Operas, for treble voices, with symphony and accompaniments for strings, *etc.*, in score, by Giovanni Francesco di Majo.

1. "Empio, gia sò": recitative and aria, with oboes, horns, *etc.* Apparently from "Ricimero," composed at Rome in 1759. f. 219.
2. Aria (Apollo), beg. "Quel caro amato oggetto"; with bassoons, *etc.* *Autograph.* f. 236.

Additional 5057.

Paper; ff. 22. Before 1760 (see below). Quarto. Bookplate of James Mathias.

ARIAS and (nos. 1, 2) duets, with symphonies and accompaniments for strings, in score, in the hand of Henry Needler (d. 1760). They appear to be all taken from Operas.

1. "Date (*sc.* "Da te") lungi, ò volto amato." Anonymous. f. 2.
2. "Cara, addio." "Gennaro Manna, 1748." f. 6.
3. "Bastan gl' affanni." "Giova. Cocchi." One of the characters in the opera is Andronico. f. 10b.
4. "Che non mi disse." [From "L' Olimpiade, 1735."] "Gio. Battista Pergolese." f. 16.
5. "Quando saprai." [From "Didone abbandonata," 1756.] "Andrea Bernascone." f. 19b.

Additional 14117.

Paper; ff. 81. About 1760. Large oblong folio.

"IL TRIONFO di Camilla"; with symphonies and accompaniments for horns, trumpets, oboes, and strings, and a figured bass for harpsichord, in score, by Nicolò Porpora [1760]. Acts i and iii only. In the march in Act iii the orchestra is divided into two "cori." *Autograph.* Characters: Camilla, Prenesto, Mezio, Turno, Lavinia, and Latino.

Additional 31678, ff. 84, 123b, 124b.

Paper; A.D. 1760, *etc.* Small quarto. See also below, under Songs.

AIRS from French Operas; the first with accompaniment (apparently for guitar), the others unaccompanied.

1. "Tout me dit que l'indor (*sc.* Lindor) est charmant"; from "Le maitre en droit" [1760]. By P. A. Monsigny. f. 84.

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2. "Sans le Dieu de la tendresse"; from the ballet, "Les Caracteres de L'amour" [1736]. By Colin de Blamont (?). f. 123b.
3. "Dieu des ames"; from "Ismene" [1747]. By F. Rebel and F. Francœur. f. 124b.

Additional 32028, 32029.

Paper; ff. 192, 183. About 1760. Oblong folio.

"Alcide al Bivio": Opera, with symphonies and accompaniments for flutes, oboes, horns, corni inglesi, trumpets, strings, and drums, in score, by Hasse, 1760. Characters: Alcide, Fronimo, Edonide, Aretea, and Iride, with a 4-part Chorus.

Additional 14229, ff. 1–68, 148–161b.

Paper; about 1761, *etc.* Oblong folio. See also below, under Songs (1723–1732).

Arias, *etc.*, with symphonies and accompaniments for strings and occasionally (as indicated below) other instruments, in score. Nos. 1–4 are by Nicolò Sala, nos. 5, 6 by Michelangelo Valentini [fl. 1748]; the others are anonymous.

1. "Se piu felice Oggetto" [from "Attilio Regolo"]. f. 1.
2. "Salvo tu vuoi lo sposo?" [from "Zenobia," 1761]. f. 12.
3. "Cada l' indegno"; with trumpets, oboes, *etc.* From the same. f. 20.
4. "Si soffre una Tiranna"; with horns, oboes, bassoon obbligato, *etc.* From the same. f. 36.
5. "Quest' alma uedrete morire." f. 55.
6. "Del mio Paterno affetto." ff. 63–68.
7. "Crudeli, affrettate": scena with aria, from an Opera in which some of the principal characters are Epitide and his mother, and Trasimede. f. 148.
8. "Con Megera, Tesifone e[d] Aletto." In the same hand. f. 154.
9. "Posso morir." f. 156.
10. "Su l' orme del desio." ff. 160–161b.

Additional 16141.

Paper; ff. 97. A.D. 1761. Folio. The name of Gen. Fitzwilliam is stamped on the cover.

"Il Filosofo di Campagna" [1754]: comic Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, and strings, and a figured bass for harpsichord, in score, by Baldassare Galuppi. Transcribed in 1761. Characters: Eugenia, Lesbina, Don Tritemio, Rinaldo, Nardo, La Lena, and Cap...(a notary).

Additional 31633.

Paper; ff. 129. After 1761 (?). Oblong folio.

A collection, probably made in London, of Operatic pieces, with instrumental accompaniments, in score, by composers of the middle of

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the 18th century. Unless the contrary is stated, they are arias with strings, and anonymous.

1. "Di spavento"; with oboes, *etc.* "Galuppi." *Imperfect* at the end. f. 2.
2. "Rispondi; favella." By the same. *Imperfect* at the end. f. 9.
3. "Se tutti i mali miei"; with horns, flutes, *etc.* [From "Alessandro nelle Indie," by G. Cocchi, 1761.] The words are from Metastasio's "Demofoonte." f. 13.
4. "Vanne à quel nobil core." [From "Penelope," by B. Galuppi, 1741; revived in London in 1754.] f. 22.
5. "Perche si far di sinceri." "Hasse." f. 27.
6. Recitative (Armidoro). f. 31.
7. "Ch'io mai vi possa Lasciar d' amare"; with bassoons, *etc.* By Pasquale Potenza. [From the pasticcio "Creso," 1758.] The words from Metastasio's "Siroe." f. 33.
8. "Si vanta." By G. Cocchi. [From the same work.] f. 35.
9. "Se tu sapessi appieno." f. 40.
10–12. Recitative (Euriso), Recitative (Ariene) with aria "Affanni crudeli," and scena (Ciro, Sibari and Creso), ending with the accompanied recitative "Amici, addio"; the latter with oboes, horns, bassoons, *etc.* [From "Creso," probably the above-named pasticcio.] ff. 42b, 43, 47–50b.
13. "Chi un dolce amor condanna"; with flutes, *etc.* [From "Catone in Utica."] f. 51.
14. "Speranza del mio cor"; with flutes, horns, bassoons, *etc.* f. 54.
15. "Quel labro adorato"; with flutes, *etc.* [From "Demetrio."] f. 60.
16. "Nel pensar al gran cimento." [By D. Perez, from the pasticcio "Arminio," 1759.] f. 64.
17. Recitative (Selimo); with horns, oboes, bassoons, *etc.* [From "Solimanno," 1760.] "Galuppi." (For the Aria, see Add. 31634, f. 4b, below, p. 297). f. 71.
18. "Figlio mi sento." f. 76.
19. "Mi credi spietata"; with horns, *etc.* [From "Artaserse."] f. 81.
20. Recitative (Narsea) and aria "Infelice abbandonata." [By D. Perez, from the pasticcio "Solimanno," 1758.] f. 87.
21. Accompanied recitative (Argia), beg. "Il Figlio tuo." "[? Johann Christian] Bach." Sung by Signora Carmignani, who was in London in 1762. f. 99.
22. "A questa bianca mano"; with oboes, *etc.* [From "Penelope."] "Galuppi." f. 103.
23. "Tergi quel caro ciglio": duet. By D. Perez. f. 108.
24, 25. "Che non mi disse un di," and "Tu di saper procura." [From "L'Olimpiade," 1743.] "Nicola Jommelli." ff. 114, 122.

Additional 29386, ff. 5b–10b *passim*, 22b, 70b–95 *passim*.

Paper; about 1762. Quarto. See also under Catches (above, p. 28).

ARIAS, *etc.*, with basses occasionally figured, in score, apparently all of them from Operas, chiefly of the first half of the 18th century. Where the contrary is not stated, they are anonymous.

1. "Destin se uuoi goder." f. 5b.
2. "Lillies, Roses, Pearly dew." f. 6b.
3–6. "Cruel Cupid"; "No, no, you'd deceive me"; "For thee the rilling waters weep"; and "No more let Sorrow." From "Calypso" [1712]. "Galliard." ff. 7, 8, 9, 10.
7. "To little or no purpos." f. 10b.
8. "Jack, thou'rt a toper": catch (à 3). [From "Bonduca," 1695.] "H. Purcell." f. 22b.
9. "Non ha fortuna." This and nos. 10–13 have an obbligato for oboe or another instrument. f. 95. From this point the leaves are reversed.
10. "A me tu nieghi amor." f. 93.
11. "Di lusinghare fingere." f. 92.
12. "Fier destin." f. 90.
13. "Armateui di vezzi." f. 89.
14. "Il tricerbero humiliato" [from

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"Rinaldo," 1711, by Handel]. f. 88.
15–17. "Vieni, torna, Idolo mio"; "Si, si; t' amo, caro"; and "Piu non cerca liberta." [From "Teseo," 1712, by Handel.] ff. 87, 86, 84b.
18. "Teneri guardi" [from "Hamlet," 1705, by F. Gasparini]. f. 83.
19. "E bello il pensiero"; with obbligato (flute ?). f. 81b.
20. "Lusinghe vezzose." f. 80.
21. "Cangia la sorte." f. 79.
22. "Be kind and Love." f. 78.
23. "Se risolvi abbandonarmi"; from "Floridante" [1721]. By Handel. f. 76b.
24. "Sol per te"; from "Erminia" [1723]. By G. B. Buononcini. f. 75.
25. "Pensa ad amare"; from "Otho" [1722]. This and nos. 26–29 are by Handel. f. 74.
26. Minuet in "Alexander Severus" [1738]. f. 72b.
27. Gavotte in "Ariodante" [1734]. f. 72.
28. Minuet in "Tamerlane" [1724]. f. 71.
29. Minuet in "Rodelinda" [1725]. f. 70b.

Additional 31308.

Paper; ff. 160. After 1762. Folio.

"ACHILLES in Scyro": Opera in 3 Acts, by [Johann Gottlieb] Naumann [1762]; translated from the Italian into German by — Bock. The symphonies and accompaniments are for flutes, horns, oboes, bassoons, mandoline, and strings, in score. Characters: Achille, Ulisse, Deidamia, Arcade, Licomede, Teagene, and Nearco, with a 4-part Chorus.

Additional 31758, ff. 28–31b.

Paper; about 1763. Oblong folio. See also under Duets (above, p. 71), and Songs (below).

"QUANDO ui sarà gente": aria with symphony and accompaniments for strings, in score, by Mattia Vento. Sung at the San Moise theatre in 1763. Possibly from "Il Bacio."

Additional 31634.

Paper; ff. 148. After 1763 (?). Oblong folio.

COLLECTION, probably made in London, of Operatic numbers, with instrumental symphonies and accompaniments, in score, by composers of the middle of the 18th century. Unless the contrary is stated, they are arias with strings, and anonymous.

1. Accompanied recitative (see also Add. 31633, f. 71, above, p. 295) and aria, "Dov 'e l' ingrata"; with horns, oboes, *etc.* [From "Solimanno," 1760.] "Galuppi." f. 2.
2. Aria without words. "[Francesco] Uttini." f. 12.
3. "Ah, se in Ciel." "Perez." [From "Solimanno," a pasticcio, 1758.] f. 16.
4. "L' amor mio, Ninetta": canzonetta, by G. Cocchi. [From the pasticcio, "Il tutore e la pupilla," 1762.] f. 21.
5. "Fidi amanti"; with flutes, *etc.* f. 23.
6. "Và, và; chi Son io rammenta." "Galuppi." f. 29.
7. "Quel volto mi piace"; with oboes, flutes, horns, bassoons, *etc.* "Gio-

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vacchino Cocchi." Apparently from "Learco," a pasticcio. f. 33.
8. "Come potes[ti, o] Dio." "Galuppi." From "La Didone Abbandonata" [a pasticcio by that composer and D. Perez, 1761]. It was originally written for his Opera, "La Clemenza di Tito" [about 1760]. f. 38.
9. "Vado, ma tu uedrai." "Nicola Sabbatini." f. 44.
10. "Credi, superba." Sung by [Angiola] Calori, who was in London from 1758 to 1761. f. 50.
11. "Nell' (*sic*) Grave mio tormento." Sung by Colomba Mattei, who was in London from 1755 to 1763. f. 56.
12. "Vo' sperar"; from "Learco." "Felice Giardini." f. 62.
13. "Tu di saper procura"; with flutes, *etc.* [From "L' Olimpiade."] "Francesco Uttini." f. 68.
14. "Lasciate ch' io speri." "Nicolò Jommelli." f. 76.
15. "Si, ti credo": duet. f. 82.
16. "Ah, che da lei lontano vivere non poss' io." "Hasse." f. 87.
17. "Fra dubbi affetti"; with oboes, *etc.* "[B. Galuppi detto il] Buranello." [From "Siroe," a pasticcio, 1763.] f. 93.
18. "L' onda che mormora"; with oboes, horns, *etc.* By the same. [From the same work.] f. 97.
19. "Mano che per valor" [from "Penelope," 1741]. By B. Galuppi. f. 111.
20. "Se non ti moro allato" [from "Artaserse," 1730]. "Hasse." f. 115.
21. "Non so frenare il pianto": duet from "Farnace." "Giuseppe Carcani." f. 121.
22. "Tu vuoi ch' io viva" [from "Artaserse"]. "Addolfo Hasse." f. 127.
23. March in D. f. 131.
24. "S' io penai": quintet, with separate oboe and horn parts. From "Ciro" [1759]. "Cocchi." f. 133.
25. Concerted piece (Lena, Costanzo, Cecca, Lavinia, Berto, Pippo, and Il Conte), beg. "Viva, amore"; with horns, *etc.* f. 145.

Additional 31651 (*passim*), 31652, 31653.

Paper; after 1763. Oblong folio. For 31651, see also below, under Songs 18th cent.).

ARIAS, *etc.*, from Operas, with symphonies and accompaniments for strings (and other instruments mentioned below), in score. In most instances the dates of performance are given. Three volumes.

31651. Vol. I (ff. 1–107, 126–135).

1. "Pensa à serbarmi, o cara" [from "Ezio," 1754]. "Tommaso Traietta." f. 2.
2. "Più non si trouano." [From "L' Olimpiade," 1761.] "Niccola Jommella." f. 10.
3. "Son sventurato"; with flutes, horns, *etc.* [From "Adriano," 1752.] "David Perez." f. 16.
4. "Non v' è più barbaro" [from "Demetrio"]. "Gio. Francesco de Majo." f. 28.
5. "S' è ver' che t' accendi" [from "Alessandro nelle Indie," Genoa, 1751]. "David Perez." Performed at Lisbon [1755 ?]. f. 86.
6. "Ah, tergi il bel ciglio." Ascribed to the same in the index at the beginning. f. 44.
7. "O qual fiamma di gloria"; with oboes, horns, *etc.* "Nicolò Jommelli." f. 54.
8. "L' ombra diletta": scena and aria, with oboes, horns, *etc.* Apparently from an Opera called "Astianatte" (see index). "Antonio Sacchini." Performed at Naples in 1761. f. 64.
9. "Tergi quel caro ciglio": scena and duet, with horns, *etc.* "David Perez." ff. 86–107.
10. "Leòn piagato à morte" [from "Adriano," 1757]. "Nicolò Conforti." f. 126.

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31652. Vol. II (ff. 137). All the pieces in this volume were performed at Rome, most of them at the Argentina theatre; nos. 1–8 and 11 in 1763, nos. 9, 10 in 1762.

1. "Sono in mar"; with oboes, horns, *etc.* "[Giovanni] Francesco di Majo." f. 2.
2–5. "Se tutti i mali miei," "La dolce compagna," "Per Lei Frà L' armi," and "Misero Pargoletto"; with flutes, oboes, horns, *etc.* [From "Demofoonte."] By the same. ff. 16, 26, 40, 54.
6. "Odo le meste voci." "Francesco (*sc.* Pietro?) Guglielmi." f. 66.
7. "Dir non posso, o sposo amato"; with horns, oboes, *etc.* "Pietro Guglielmi." Probably from the same Opera as no. 6. f. 74.
8. "Tutto per voi farò": duet, from an Opera in which two of the characters are Lindora and [il] Conte, performed at the Della Valle theatre in 1763. "Niccolò Piccinni." f. 86.
9, 10. "Conseruati fedele," and "Mi oredi spietata." [From "Artaserse."] By the same. ff. 106, 114.
11. "Oh Dio—Mio ben": duet, with oboes, horns, *etc.* "Pietro Guglielmi." f. 122.

31653. Vol. III (ff. 119).

1. "Fedele e costante." "Francesco Maio." Performed in Naples, 1761. f. 2.
2–6. "Empia mano," "Se mai Torrente altero," "Datti pace ad altro ogetto," "Io ti lascio, ò figlia amata," and "Come potesti, oh Dio, mancare à me"; with trumpets, horns, oboes, *etc.* Apparently from an Opera performed at the Alle Dame theatre, Rome, in 1759. "Gio. Francesco De Majo." Fétis (Supplément, 1880) gives 1760 as the date of his first known opera. ff. 14, 24, 39, 45, 59.
7. "Mà, mà dovrò vedere." "Nicola Jommelli." Performed in Rome, 1751. f. 65.
8. "Fremea del Mare in Seno"; with horns, oboes, *etc.* By the same. f. 73.
9. "Per lei frà l' armi"; with horns, flutes, oboes, *etc.* [From "Demofoonte," by the same.] Performed in Milan, 1753. f. 91.
10. "Voi siete bella." "Gio. Battista Lampugnani." f. 107.
11. "Se non ti moro al Lato" [from "Adriano"]. "Rinaldo Da Capua." f. 114.

Additional 29966.

Paper; ff. 97. About 1763–1770. Oblong folio. Belonged to Thomas Jones before 1826.

ARIAS, *etc.*, with symphonies and accompaniments for horns (except no. 2), strings, and other instruments indicated below, in score. The dates given in the MS. are those of performance, nos 1–4 (1770) and no. 5 (1769) at Rome.

1. "Ah, non sai per questo core"; with oboes, *etc.* "Niccolo Piccinni." f. 2.
2. "Ah, non sperar." "Carlo Franchi." f. 18.
3, 4. "Pensa à serbarmi," and "Caro mio ben, Addio"; with oboes, *etc.* [From "Ezio," about 1760.] "Leopoldo Gasman." ff. 28, 46.
5. "Se placate alfin vi miro": scena and aria, with flutes, oboes, *etc.* [? From "Chimena," 1762.] "Antonio Sacchini." f. 62.
6. "Se non ti moro à (*sic*) Lato" [from "Adriano"]. "Giuseppe Colla." Milan, 1763. f. 86.

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Additional 16015.

Paper; ff. 166. About 1764. Oblong folio.

"Ezio": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, and strings, in score, by Gluck [1763]. Characters: Valentiniano, Massimo, Varo, Ezio, Fulvia, Onoria, Berelino (?), *etc.*

Additional 31718, 31719.

Paper; ff. 142, 123. About 1764. Oblong folio.

"Lucio Vero": Opera in 3 Acts, with overture, symphonies, and accompaniments, for horns, oboes, trumpets, and bassoons, and a figured bass for harpsichord, in score, by Antonio Sacchini, Naples, 1764. Acts i and ii only. Characters: Lucio Vero, Berenice, Vologeso, Aniceto, Lucilla, and Flavio.

Additional 32030.

Paper; ff. 320. About 1765. Oblong folio.

"Romolo ed Ersilia": Opera in 3 Acts, with symphonies and accompaniments for trumpets, oboes, horns, drums, and strings, in score. [By J. A. Hasse, 1765.] Characters: Romolo, Ersilia, Valeria, Ostilio, Acronte, and Curzio, with a 4-part Chorus.

Additional 32061–32063.

Paper; ff. 163, 138, 92. About 1766. Oblong folio.

"Demetrio": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns (trombe da caccia), trumpets (trombe lunghe), and strings, and a figured bass for harpsichord, in score, by Davidde Perez or Peres. Performed at Salvatierra, near Lisbon, in 1766 [originally produced at Turin in 1752]. Characters: Cleonice, Olinto, Barsene, Mitrane, Fenicio and Alceste.

Additional 31667, *passim*.

Paper; after 1766. Oblong folio. See also below, under Songs (18th cent.).

Arias (unless the contrary is stated) from Italian Operas, with symphonies and accompaniments for strings and other instruments mentioned below, in score.

1. "Sentirsi il petto accendere" [from "Sigismondo"]. "Pergolesi." f. 1.
2. "Ah, se di te mi privi": duet from "L' Ipermestra" [1754]. "David Perez." f. 7.
3. "Non ui turbate"; with corni inglesi, bassoons, *etc.* [From "Alceste," 1766.] "Cavalier Cristoforo Gluck." f. 15.
4. "Misero, e che farò"; with oboes, bassoons, *etc.* By the same. f. 24.
5. "Beronice, oue sei" (recitative), and "Ombra che pallida" (aria); with oboes, horns, bassoons, *etc.* [From

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"Vologeso," 1766.] "Nicolo Jomelli." Belonged to Dr. William Crotch in 1813. f. 28.

6. "Salda rupe"; with horns, flutes, *etc.* From "Pelope" [1755]. By the same. Transcribed by — Maier, minor. ff. 48–61b.
7. "Che mai risponderti" [from "Demofoonte"]. "[Pietro] Gug[l]ielmi." Treviso, 1766. f. 78.
8. "Fosco il Ciel"; with separate string parts. By the same. f. 82.
9. "Nel caro tuo sembiante." "Tomaso Traietta, 1759." f. 95.
10. "Guardami in volto"; with horns, oboes, *etc.* [From "Lo stravagante Inglese."] "[Antonio] Sacchini." f. 97.
11. "Della Guerriera Tromba"; with horns, oboes, *etc.* By the same. f. 111.
12. "Leon piagato a morte"; with horns, oboes, *etc.* [From "Adriano."] By the same. f. 127.
13. "Scendi propizia"; with horns, oboes, *etc.* Anonymous. f. 148.

Additional 14135, ff. 84, 126–170b.

Paper; A.D. 1768. Oblong folio. See also under Duets (above, p. 71), and below, under Songs (1781).

ARIAS, *etc.*, with accompaniments for strings (and in nos. 2, 3, for horns, oboes and flutes also), in score.

1. "Perche non m' uccidi." "[G. B.] Pergolesi." f. 84.
2, 3. "Se mai turbo," and "Chi vive amante"; from "Alessandro nelle Indie," as performed at the San Carlo theatre in 1768. "Antonio Sacchini." Belonged to Vincenzo Torretti. ff. 126, 149.
4. "Se cerca, se dice" [from "L' Olimpiade," 1735]. "Gio. Battista Pergolesi." *Imperfect* at the end. f. 167.

Additional 32145.

Paper; ff. 97. About 1769. Folio.

"PIRAMO e Tisbe: Tragedia per Musica a Tre Voci, in due Atti, 1769, del Sig^r Hasse"; with symphonies and accompaniments for horns, flutes, bassoons, and strings, in score. A note in German on f. 2b states that the words are by Marco Coltellini (of whom a very brief account is given) and that "Die Demoiselle Schmeeling," *sc.* Gertrude Elizabeth Schmähling (afterwards M^me Mara), made her début in this work in 1771.

Additional 12050, ff. 1–18b.

Paper; about 1770. Small quarto.

"THE REVENGE": burletta in 2 Acts, written by Thomas Chatterton and in his hand. Published in 1795. Words only. At the end is Chatterton's receipt, 6 July, 1770, for five guineas for the copyright from Luffman Atterbury, who evidently set the work to music, the names of the singers being given at the beginning. The part of Jupiter was taken by [Charles Frederic] Reinbold, that of Bacchus by [Charles] Bannister, and that of Cupid by Master Cheney; the singer of Juno's part is not named.

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Additional 31657.

Paper; ff. 216. After 1770 (?). Oblong folio.

"L'OLIMPIADE": a pasticcio in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, strings, and cymbals, in score (with the exception of the overture, of which only the bass part is given). The names of the composers, with the dates (in square brackets) in which they produced an Opera of the above title, are Tommaso Traetta [St. Petersburg, 1770], ff. 26, 149; [G. B.] Lampugnani [1765?], f. 48; [G. Calisto] Zannotti, f. 66; [J. Christoph] Wagenseil [1749], f. 87; "Floriano Leopoldo Ghusman," *sc.* Gassmann [1764], f. 117; and [Baldassare] Galuppi [1749], f. 132. From the above dates, it seems hardly likely that the pasticcio was the one (dated 1755) referred to in Burney's *History of Music* (vol. iv, p. 466), as "chiefly by Galuppi"; more probably it is that mentioned by Riemann in his *Opern-Handbuch* as arranged by Francesco Puttini at Cremona in 1768. Characters: Licida, Aminta, Megacle, Aristea, Argene, Clistene, Alcandro.

Additional 16025.

Paper; ff. 200. About 1771. Oblong folio.

"IL RUGGIERO": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, flutes, trumpets, bassoons, drums, and strings, in score, by Hasse [1771]. The recitativi secchi are omitted. The only characters named are Ruggiero and Leone.

Additional 16116.

Paper; ff. 96. About 1771. Oblong quarto.

"'LA DONNA Vendicativa' o sia 'L'Erudito sproposito' [about 1740?]: Farsetta per Musica à Quattro Voci Rappresentata Nel Teatro della Pace Nel Carnevale 1771 Del Sig^r Rinaldo di Capua"; with symphonies and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord, in score. A mandola (cithern) and calascione (Italian lute) are introduced at f. 80. Characters: Aurilla, Rosina, Fabio and Rusticone.

Additional 31688.

Paper; ff. 80. About 1773 (date of production). Oblong folio.

OPERA ["Ifigenia in Aulide"], for solo voices, with symphonies and accompaniments for oboes, horns, trumpets, flutes, and strings, in score, by Jommelli. Act ii only. Characters: Iphigenia, Eriphyle, Agamemnon, Ajax, Achilles, and Eurybates.

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Additional 32031.

Paper; ff. 24. About 1773. Folio.

ARIAS for soprano, with a bass for harpsichord, in score, from "L' eroe cinese: Dram[m]a pǫsta (*sic*) in musi[c]a dal Signor Hasse, rappresentata nel regio teatro di Potsdam, 1773" (originally produced at Dresden in 1753). The arias originally numbered 5, 7, 11, 12, and 14 are omitted.

Additional 32402.

Paper; ff. 110. About 1773. Oblong folio.

"SOLIMAN[N]O": Opera in 3 Acts, performed at the San Benedetto theatre, Venice, during the Carnival, 1773, by Johann Gottlieb Naumann. The symphonies and accompaniments are for flutes, horns, oboes, trumpets, drums, and strings, in score. Characters: Solimanno, Barsina, Selimo, Osmino, Persane, and Zanghire.

Printed Book 11738. cc. 40. (4.), p. 45.

Paper; about 1774. Octavo.

"POUR UN PEUPLE aimable et sensible": described as "Ronde." The melody only. Inserted in MS. in a printed copy of [Barnabé Farmain] de Rosoi's *Henri IV*, 1774. [The music is by Johann Paul Ægidius Schwartzendorf, detto Martini.]

Additional 15985, 15986.

Paper; ff. 164, 128. About 1774. Oblong quarto.

"LA FINTA Giardiniera," by Pasquale Anfossi, 1774, with symphonies and accompaniments for trumpets, horns, oboes, flutes, bassoons, and strings, in score. Acts i and ii only. Characters: Sandrina, Ramiro, Serpetta, Il Podestà, Nardo, Il Contino, and Arminda.

Additional 16018.

Paper; ff. 310. About 1774. Oblong quarto.

"LA VIRTUOSA in Mergellina": Opera in 3 (?) Acts, with symphonies and accompaniments for oboes, clarinets, flutes, horns, bassoons, guitar, and strings, and a figured bass for harpsichord, in score, by Pietro Guglielmi [1774]. Acting copy. In the middle (ff. 188–215) a recitative and quintet (Giocondina, Fioretta, Pierino, Battisolfa, Cartone), beg. "Fra li scogli," are introduced, from an Opera "Le Virtuose ridicole" [?by Baldassare Galuppi, 1752]. Characters: Doralba, Livietta, Lelio, Pancrazio, Don Ercolino, Adalinda, Don Mercurio and Rosmira.

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Additional 34998, ff. 31, 58.

Paper; about 1774–1775. Oblong folio. See also under Anthems (vol. i, p. 70).

FRAGMENTS of Operas in the hand of Samuel Wesley.

1. "Britons, strike home" [from "Bonduca," 1695, by Henry Purcell]. f. 31.
2. Air without words; apparently from an Opera entitled "Berenice," but differing from any airs in Handel's opera of that name. f. 58.

Additional 29297.

Paper; ff. 95. About 1775–1778. Folio. Belonged to William Linley, the composer's youngest brother.

INCIDENTAL Music in "The Cadi of Bagdad," in 3 Acts, with overture, symphonies, and accompaniments for horns, flutes, oboes, bassoons, and strings, in score, by Thomas Linley, jun. [1756–1778]. *Autograph.* Characters: Abdullah, Cadi, Selima, a Dyer, Zemzonde (?), and Omar.

Additional 24301–24302.

Paper; ff. 168, 180. After 1776. Oblong quarto. Belonged to Charles Hatchett.

"LA VERA costanza": Opera in 3 Acts, by Pasquale Anfossi, performed at Rome in 1776 as "La Pescatrice fedele"; with symphonies and accompaniments for horns, trumpets, oboes, flutes, and strings, in score. Characters: Rosina, Ernesto, la Baronessa, Villotto, Masino, il Conte Erico, and Erminia.

Egerton 2505.

Paper; ff. 182. About 1778. Oblong folio.

"ALCIDE: Azione Teatrale": in 3 Acts, with symphonies and accompaniments for oboes, flutes, horns, trumpets, drums, and strings, in score, by Dmitri Bortniansky, 1778. Characters: Alcide, Fronimo, Edonide, Alceste, and Aretea, with Chorus of Souls.

Egerton 2493.

Paper; ff. 88. A.D. 1780. Oblong folio.

DRAMATIC music, with symphonies and accompaniments for flutes, trumpets (in no. 1 only), horns, oboes, bassoons, and strings, with an occasional figured bass for harpsichord, in score, transcribed by J. S. Gaudry in 1780. According to a note at the beginning by W[illiam] Linley, who owned the MS. in 1812, the whole of the music in the volume was composed by his eldest brother, Thomas Linley, jun., about 1777, though some of it was published as the work of their father, Thomas Linley, sen.

1. "Music in 'The Tempest.'" f. 2.
2. "Songs in 'The Duenna.'" Characters: Anthonio, Ferdinand, Louisa, Carlos, Isaac, and Don Jerome. f. 58.

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Additional 16006.

Paper; ff. 254. About 1780. Oblong quarto.

"LE DONNE Rivali": Intermezzo, in two parts, with symphonies and accompaniments for flutes, trumpets, oboes, and strings, in score, by Domenico Cimarosa, 1780. Characters: Laurina, Fernando, Don Annibale, Sempronio, and Emilia.

Additional 32172.

Paper; ff. 244. A.D. 1782. Oblong folio.

"ORLANDO Paladino": described in the printed libretto (see Add. 32174, f. 1), as a "Dramma Eroicomico in Tre Atti"; with symphonies and accompaniments for horns, oboes, flutes, bassoons, trumpets, drums, and strings, in score. Signed "di me Giuseppe Haydn, 1782." *Autograph.* Characters: Eurilla, Licone, Rodomonte, Angelica, Alcina, Medoro, Pasquale and Orlando. About twelve leaves are wanting between ff. 162 and 163, together with the whole of Act iii. The missing portions are included in the German version of the opera in Add. 16027, 16028 (below, p. 311).

Additional 32174, *passim*.

Paper; A.D. 1782, *etc.* Duodecimo and oblong octavo. See also under Oratorios (vol. i, p. 372), Songs (2nd half of 18th cent., below), and Instrumental Music (in vol. iii).

NUMBERS from operas, with oboes, flutes and bassoons (in nos. 1, 2), horns and strings.

1, 2. Instrumental numbers, without titles, *viz.* the overtures to "L' Isola disabitata," 1779 (ff. 33–71 *passim*), and to "La Vera Costanza," 1779 (ff. 35–72 *passim*), written by Franz Joseph Haydn, in parts, and originally published by Artaria as nos. 1 and 4 of a set of *Sei Sinfonie a grand orchestra, opera xxxv.*

3. "Se mai più sarò geloso": cavatina [from "Alessandro nelle Indie"]. "Carlo Monza." In score. f. 207.

4. Scena (Alceste), with aria, "Ombre, larue." "Francesco de Majo." In score. f. 214.

Additional 15994.

Paper; ff. 201. After 1782 (?). Oblong folio.

"IL CONVITTO (*sic*) di Massimo": Opera in 2 Acts, with symphonies and accompaniments for horns, oboes, flutes, drums, and strings, in score, by Domenico Cimarosa [Venice, 1782]. Act i only. The present copy appears to have been made for a performance before the Court at Naples. For Act ii see Add. 16145 (below, p. 306). Characters: Eleonora, Massimo, Checco, Alfonsina, il Conte, il Cavaliere, and Lisetta.

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Additional 16145.

Paper; ff. 158. After 1782. Oblong folio.

OPERA in 2 Acts ["Il Convito di Massimo," by Domenico Cimarosa]. Act ii only. In the same hand as Add. 15994, to which no doubt it was originally attached (see above).

Additional 31743–31745.

Paper; ff. 160, 139, 162. About 1782–1801 (dates of performance of known Operas). Oblong folio. Belonged to Mrs. Danby, at Naples, and to Lt.-Col. Edward Capel, at Catania, in Sicily.

NUMBERS from Operas, with accompaniments for strings and (with the exception of vol. iii, no. 3) wind instruments, in score, by Domenico Cimarosa. The wind instruments comprise generally horns and oboes, for which latter, however, flutes are substituted in vol. i, no. 3, and in vol. iii, nos. 1 and 6. Other additional instruments employed are mentioned below. Most of the pieces were transcribed for Giuseppe Cecchi.

31743. Vol. I.

1. Rondo, "Ah serena"; probably from an opera, with clarinets, *etc.* f. 2.
2. Duet (Nespolina, Marchese), "Con quelle tue manine." f. 23.
3. Quartet, "Trista me" [from "Nina e Martuffo," 1782]. f. 43.
4. Scena for bass, "Misero Bernardone" [(?) from "Giannina e Bernardone," 1785]. f. 63.
5. Quartet, "Ah, mio bene"; from "La Ballerina amante" [1782]. f. 85.
6. Quintet, "Che tremore"; from "Le Trame Deluse" [1786]. f. 116.
7. Duet, "Io ti lascio, perchè"; with bassoon, *etc.* From "Il Matrimonio segreto" [1792]. f. 145.

31744. Vol. II.

1. Scena ("M° Orazio," *etc.*), "Se alla patria"; with trumpets, bassoons, *etc.* [From "Gli Orazzi e Curiazi," 1794.] f. 1.
2. Duet, "Doue son, che cosa"; from "La Ballerina amante." f. 17.
3. Duet (Don Orlando and Bernardone), beg. "Mio Signor garbato." Sung at Pisa in 1784. [? From "Giannina e Bernardone," 1781.] f. 35.
4. Aria (Don Orlando), "Quando vado à duello." [From the same.] f. 57.
5. "Dunque avanti": scena and duet [from "Nina e Martuffo"]. f. 81.
6. "Doue son? Di gelo io resto": quartet, with clarinets, *etc.* From "Il Fanatico Burlato" [1787]. f. 101.
7. "Nel mirar quel caro": duet, with bassoons, *etc.* [From "Le Trame deluse," 1786.] f. 121.

31745. Vol. III.

1. Cavatina (Beatrice), "Non v'è cosa più gustosa." f. 2.
2. "Mi brami": scena and duet, with trumpets, *etc.* [From "Artemisia," 1801.] f. 8.
3. Duet (Cefisa, Dorante), "Amante mi sarete." f. 45.
4. Duet (Ulysses, Evenor), "Da questo Lido"; with clarinets, *etc.* [From "Penelope," 1794.] f. 53.
5. Duet (Beatrice, Caramella), "Nel mirar quel tuo sembiante." f. 72.

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6. Quartet (Alfonsina, Cavaliere, Conte, Massimo), "Amore mio bellissimo." Evidently from "Il Convito di Massimo" [1782]. f. 88.
7. "Tutto pien di riverenze": trio, with bassoon, *etc.* From "Il Fanatico Burlato." f. 106.
8. "Scendi, ò cara": trio, from "Le Trame deluse." f. 132.

Additional 11588, ff. 53–55, 67, 73b.

Paper; about 1783. Quarto. See also under Madrigals (above, p. 163).

PORTIONS of dramatic compositions.

1. "Grand Ballet." The treble part. "Baldassar de Beaujoyeulx" (*sc.* Baltazarini). ff. 53–55.
2. "Ahi, fatto indegno"; from Ariadne" [1607]. "Monteverde." This and no. 3 are given by Dr. Charles Burney as "Original passages in... Recitative, which still continue in use." f. 67.
3. "A che piu dubbie"; from "Euridice." "Peri." f. 67.
4. "Vanne invitto"; with a violin part and a bass for harpsichord, in score. "Alessandro Scarlatti." Apparently transcribed from Harley 1272 (above, p. 236). f. 73b.

Egerton 2379, f. 230.

Paper; about 1784. Oblong octavo.

OVERTURE to "Armida," by Haydn. See under Symphonies, in vol. iii.

Additional 31450.

Paper; ff. 116. A.D. 1784, *etc.* Oblong folio.

INCIDENTAL MUSIC, in score, by Henry Purcell. Apparently transcribed for the use of the "Concerts of Ancient Music" (see f. 1).

1. "The Music in 'The Tempest' [1690] as alter'd by Dryden and Davenant." Transcribed by J. P. Hobler in 1784. "There was no Overture in the Original; the following was written by Thoˢ Norris, M.B., of Oxford at the request of Dʳ Bever." The whole of the original music, including the masque, was published by Goodison. f. 1.
2. "Dido and Æneas": described as "A masque....1677. Ætatis 19." [Transcribed by E. W. Smith, probably immediately after no. 1, *cf.* Add. 15979, f. 2, below, p. 310, to which it is in all respects similar.] f. 56.

Additional 16001.

Paper; ff. 217. About 1785. Oblong quarto.

"IL CREDULO Deluso": a farce in one Act, with symphonies and accompaniments for trumpets, oboes, horns, clarinets, bassoons, and strings, in score, by Cimarosa [1785]. Apparently the greater part is *autograph*. Characters: Ortenzia, Lesbina, Filberto, Don Astrolabio, Madama, Tiburnio, Don Catapazio, and Norina.

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Additional 16046, 16047.

Paper; ff. 184, 131. About 1785. Oblong quarto.

"L'Arbore di Diana: Dramma Giocoso"; in 2 Acts, with symphonies and accompaniments for oboes, flutes, clarinets, horns, trumpets, bassoons, drums, and strings, in score, by Vicente Martin [y Solar, about 1785]. Characters: Diana, Britomarte, Clizia, Cloe, Doristo, Amore, Silvio, and Endimione.

Additional 16048.

Paper; ff. 111. About 1785 (supposed date of first performance). Oblong folio.

"'Vna Cosa Rara' ò sia 'Bellezza ed Onesta'": a selection, in irregular order, of some of the principal numbers from that Opera [1785?], by the same composer. The symphonies and accompaniments are for flutes, oboes, clarinets, and strings, in score. Characters: Il Principe, La Regina, Lilla, Ghitta, Corrado, Lubino, Titta, and Il Podestà.

Additional 27638.

Paper; ff. 34. A.D. 1785. Oblong quarto.

"The Mistakes of a Day": consisting of the overture and airs, with accompaniments for horns, flutes, and strings, in score, by Dr. John Wall Callcott, 1785. *Autograph.* In 2 Acts. There are gaps after ff. 26 and 30. Characters: Sir Nicholas Avaro, Fitzgig, Hardy, Belvile, Louisa, *etc.*

Additional 34603, *passim.*

Paper; about 1785–1789. Oblong octavo. See also under Anthems (vol. i, p. 74).

Fragments of melody, in the hand of J. Stafford Smith, from the following dramatic compositions:—

1. "King Lear" (Act i, sc. 7). Anonymous. f. 12.
2. "Dragon of Wantley." [1737.] "Lampe." f. 12.
3. "Hydaspes." [1710.] By F. Mancini. f. 12.
4. "Come live with me"; from "Love in a village." Anonymous. f. 25 (reversed).
5. "Canaries": a dance, from "Dioclesian," apparently Henry Purcell's work of that name, 1690. f. 26b (reversed).
6. "All in y^e^ Downs" [from "Black-eyed Susan," 1720, by R. Leveridge]. f. 31b.

Egerton 2506.

Paper; ff. 181. About 1786. Oblong folio.

"Le Faucon": comic Opera in 3 Acts, the words by — De la Fermière, the music by [Dmitri] Bortniansky, performed before the Russian Court at Gatschina, in 1786. The symphonies and accom-

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paniments are for flutes, oboes, horns, bassoons, and strings, in score. Transcribed by Louis Zanieri, copyist to the Court of St. Petersburg. Characters: Fédéric, Pedrillo, Elvire, Marine, Dr Lentullus, Dr Promptus, Gregoire, and Jeannette; with a 3-part Chorus.

Additional 14396, ff. 15–21b.

Paper; about 1786 (date of opera). Oblong folio. See also under sacred Trios (vol. i, p. 465).

"Giunse al fin il momento": rondeau from "Le Nozze di Figaro," with pianoforte accompaniment, in score, by Mozart. The copy from which the composer is said to have accompanied his wife, by whom it was presented to Vincent Novello at Salzburg, in 1829. At the end is a cadenza in the composer's hand.

Additional 15995.

Paper; ff. 332. About 1786. Oblong quarto.

"L' Impresario in Angustie: dramma giocoso-comico," with symphonies and accompaniments for horns, oboes, flutes, clarinets, bassoons, drums, and strings, in score, by Domenico Cimarosa [1786]. Characters: Merlina, Doralba, Gelindo, Crisobolo, Don Perizonio, Gianleo, and Fiordispina.

Additional 31746.

Paper; ff. 14. About 1786. Oblong folio. Belonged to Giuseppe Cecchi.

Duet (Nardo, Clicerio), beg. "Veggo da quella cera"; with accompaniments for trumpets, oboes, bassoon, and strings, in score. From an Opera ["Le trame deluse," 1786] by Cimarosa.

Egerton 2507.

Paper; ff. 241. About 1787. Oblong folio.

"'Le Fils Rival' ou 'La Moderne Stratonia'": Opera in 3 Acts, the words by De La Fermière, the music by [Dmitri] Bortniansky, performed before the Russian Court at Pavlowsky in 1787. The overture, symphonies and accompaniments are for clarinets, flutes, oboes, horns, bassoons, harp (once), and strings, in score. In the hand of L. Zanieri (compare Eg. 2506, above, p. 308). Characters: Sanchette, Le Docteur, Hugolin, Don Carlos, Don Ramire, Albertine, Don Pedro, Eleonore, and Carillo; with a 3-part Chorus.

Additional 34227, 34228.

Paper; ff. 206, 233. About 1788. Oblong folio.

"Axur, Re d' Ormus: Dram[m]a Tragi-comico in Cinque Atti, Rappresentato nel Teatro della Corte a Vienna"; with symphonies and accompaniments for horns, trumpets, flutes, oboes, clarinets, bassoons,

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drums (timpani, tamburi, *etc.*), cymbals, tambourine, harpsichord, *etc.*, in score. By Antonio Salieri [1788]. Add. 16118 (below) contains a copy of a German version, which differs in many respects. Characters: Aspasia, Attamor, Atar, Biscroma, Axur, Arteneo, Ursone, Fiammetta, Brighetta, Smeraldina, Arlechino; with Choruses of Slaves, Soldiers, *etc.*

Additional 15979.

Paper; ff. 102. About 1788–1796. Oblong folio. Belonged to J. W. Dodd, of Dean's Yard, Westminster Abbey, who transcribed nos. 2 and 3, and afterwards to Domenico Dragonetti, who bequeathed it to the British Museum.

DRAMATIC WORKS, in score, by Henry Purcell.

1. "Dido and Æneas": a Masque, 1677 ("*ætatis* 19"). Copied by Edward Woodley Smith, "one of the choirs of St. Paul's, Windsor, *etc.*, July, 179 , . . . from a corrected copy [? Add. 31450, f. 56, above, p. 307] in the hands of John Hindle, Mus. Bac., from a corrected copy in the hands of Samuel Howard, Mus. Doc." ff. 2–62.
2. Part of the "Music in 'Bonduca'" [1695], ending with "Britons, strike home." Transcribed by J. W. Dodd in 1796. f. 63.
3. "Musick in 'Timon of Athens'" [1678]. Transcribed by the same. f. 76.
4. Scene from "Diocletian" [1690], Act v, beginning with the duet "Make room for the great God of Wine," and ending with the chorus "The Mighty Jove." Transcribed by J. P. Hobler in 1788. f. 96.

Additional 34126, ff. 24b–86b *passim*.

Paper; about 1789. Oblong octavo. See also below, under Songs.

AIRS, *etc.*, without accompaniments, from Operas or Incidental Music.

1, 2. "My Nancy leaves the rural train," and "When war's alarms"; from "The Camp" [1778]. By T. Linley. ff. 24b, 27.
3. "Well met, pretty maid"; dialogue in "Thomas and Sally" [1743]. By T. A. Arne. f. 30b.
4. "Great Cæsar, once renown'd"; from "The Camp." By T. Linley. f. 44b.
5. "Rule, Britannia" [from "Alfred," 1740]. "Arne." f. 53b.
6. "Blow high, blow low" [from "The Seraglio," 1776, by C. Dibdin]. f. 54b.
7. "The moment Aurora peep'd"; from "Poor Vulcan." [By the same, 1778.] f. 64b.
8. "A Clerk I was in London gay"; from "Incle and Yarico" [1787]. By S. Arnold. f. 79b.
9. "Dear Sir, this brown jug"; from "The Poor Soldier" [1783]. By W. Shield. f. 86b.

Additional 16065.

Paper; ff. 179. A.D. 1791. Oblong folio.

"IL CATONE in Utica"; in 3 Acts, described in the MS. libretto at ff. 156, 158, as "Dramma per Musica Da rappresentarsi Nel...Teatro Di S. Samuele [at Venice] il Carnovale...1791....La musica...del celebre Sig^r Sebastiano Nasolini, Maestro di Cappella." The overture, symphonies and accompaniments are written for flutes, oboes, horns,

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bassoons, and strings, with a figured bass for harpsichord, in score. It appears to be *imperfect* at the end. *Autograph.* On ff. 1 and 179 are notes of registration in the Chancery of Venice, dated 6 June, 1791. Characters: Catone (Domenico Mombelli), Cesare (Michelangelo Neri, in the service of the Duke of Parma), Marzia (Rosalinda Marconi Molinelli), Arbace (Salvatore Tierri), Emilia (Maria Catenacci), and Fulvio (Pietro Checchi).

Additional 33237, ff. 3–121, 168.

Paper; A.D. 1791, *etc.* Oblong folio. See also under Catches (above, p. 41), Duets (p. 75), and Odes (p. 220).

INCIDENTAL music by Henry Purcell, in score. The first three numbers are transcribed by J. Paul Hobler.

1. "King Arthur" [1691]; with overture and accompaniments for trumpets, oboes, and strings. The introduction to Act ii, the hornpipes at the end of Acts ii and iii, the symphony ("Britannia rises") in Act v, the concluding Grand dance, and the overture (taken from Goodison's edition), all of which appear in G. Arkwright's edition, are wanting here. Other numbers missing (which do not appear in Arkwright's edition) are indicated on ff. 44 and 61. ff. 3–82b.
2. "The Indian Queen" [1692]; with overture and accompaniments for trumpets, oboes, strings and kettle-drums. This copy contains all the airs printed by Goodison (about 1790), but not the instrumental music at the end of that edition. ff. 83–114b.
3. "Libertine" [1676]; part of Act iv (as in Add. 31447, f. 148, above, p. 246). ff. 115–121.
4. "Circe," beg. "We must assemble by a sacrifice": being the music in the 1st Act of the tragedy of that name produced by John Banister in 1676 (*cf.* Add. 31447, f. 47), with a prelude and accompaniments for strings, in score. "Copied from a MS. in the hands of John Hindle, M.B. (part of the collection of the late Thomas Bever, LL.D.) by Edward Woodley Smith, of the choirs of St. Paul's, Windsor, *etc.*, Aug^{t}, 1796." ff. 168–184.

Additional 31641, f. 10b.

Paper; after 1791. Folio. See also under Instrumental Music, in vol. iii.

ROMANCE (Armidoro), beginning "Ihr guten lieben Leute, hört"; with pianoforte accompaniment, in score. From "Die Zauberzither," generally known as "Kasper, der Fagottist," by Wenzel Müller [1791].

Additional 16027, 16028.

Paper; ff. 181, 167. About 1792 (?). Oblong folio.

"RITTER Roland": Opera in 3 Acts, in score, by Franz Joseph Haydn, translated into German, probably for the performance at Vienna in January, 1792, from "Orlando Paladino" [1782]. In the present copy the recitativi secchi are omitted, but some passages wanting in the original (Add. 32172) are here supplied, including the part of Caronte. The arias on ff. 48b–78 of the original are inserted later on in the present MS. For a further account of the work, see above, p. 305.

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Additional 31736, 31737.

Paper; ff. 248, 212. About 1792. Oblong folio.

"Il Matrimonio Segreto": Opera buffa in 2 Acts, with symphonies and accompaniments for horns, trumpets, flutes, oboes, clarinets, bassoons, and strings, and a figured bass for harpsichord or pianoforte, in score, by Domenico Cimarosa [1792]. Characters: Fidalma, Paolino, Don Geronimo, Carolina, Elisetta, and il Conte.

Additional 15988, 15989.

Paper; ff. 159, 146. About 1793. Oblong quarto.

"Il Chinese (*sic*) in Italia": described as "Dramma Giocoso," in 2 Acts; with symphonies and accompaniments for oboes, horns, bassoons, and strings, and a figured bass for harpsichord, in score. By Francesco Bianchi. Performed at the San Moise Theatre, Venice, in 1793. Characters: Siventi, Cecchina, Giacchino, Camchincam, Giannotto, Melidora, and Stropiatesti.

Additional 15990.

Paper; ff. 248. About 1793, *etc.* Oblong quarto.

"'La Vendetta di Nino' o sia 'La Semiramide'": Opera in 2 (?) Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, and strings, in score, by Francesco Bianchi [1793]. *Imperfect* at the end. The title-rôle was taken by [Giorgi Brigida] Banti (see f. 53). Characters: Semiramide, Mitrane, Oroe, Seleuco, Azema, and Arsace, with a Chorus (for 4 voices). Acting copy.

Included also (ff. 225, 232, 235b) are some duets, beg. "Cara, nel tuo sembiante," "Coraggio, anima mia," and "Deh, se m' ami"; from "Iside" (probably "La Festa d' Iside" or "Sesostri," by Giuseppe Mosca, 1803). The instruments employed are the same as above, with the exception of the trumpets. Characters: Sesostri, Azema, and Atamaro.

Additional 16003, 16004.

Paper; ff. 253, 244. About 1793. Oblong quarto.

"Il Matrimonio Secreto," by Cimarosa, in score. Apparently the second version (1793); the earlier (1792) being probably that contained in Add. 31736 and 31737 (above). The instruments employed are the same, with the addition of drums. Copied by, or for, Carlo Carpanin, of Venice.

Additional 31578.

Paper; ff. 73. About 1793. Oblong folio.

Collection of vocal pieces, apparently all from Operas, with instrumental accompaniments, in score, made by, and partly in the

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hand of, R. J. S. Stevens. Nos. 2, 3, 6, and 7 are duets. Unless the contrary is stated, the accompaniments are for strings, with a bass, usually figured, for pianoforte.

1. "Volgimi, ò cara"; with oboes, horns, bassoons, pianoforte, *etc.* Apparently from an Opera in which one of the characters is Rinaldo (see f. 5b), but the words of "Io ti lascio, e questo Addio (f. 10b) are from Metastasio's "Issipile." Described as "The Favorite Rondeau Sung by Mr. Tenducci Accompanied on the Piano Forte by Mr. Bach. And on the Hautboy by Mr. Fischer. Composed by Mr. [Johann Christian] Bach. From Miss Jeffery, 1793." f. 1.
2. "T' amo, si"; with horns, oboes, *etc.* This and no. 3 are from Handel's "Giulio Cesare" [1723]. f. 20.
3. "Caro—Bella." f. 28.
4. "Non so don[d]e viene"; with oboes, horns, *etc.* [From "L' Olimpiade," 1769.] "[Johann Christian] Bach." f. 33.
5. "Tu pensa al mio riposo": described as a Cantata, by "[Giovanni] Pais[i]ello"; but probably from his "Demetrio," composed in 1765. f. 44.
6. "Mentre dormi, amor fomenti" [? from "L' Olimpiade"]. This and no. 7 are by "[Pietro] Terziani," and have only accompaniments for harp, with a bass for pianoforte. f. 56.
7. "Aurette leggiere": described as "Duettino Notturno . . . from Miss Moore [daughter of John Moore, Archbishop of Canterbury], 1793." The words are from Metastasio's "Angelica." f. 60.
8. Recitative and aria, "Rendi, Ocara" [from "L' Olimpiade," about 1755]. "[Giuseppe] Sarti." f. 66.

Additional 35003, ff. 42–48, 111–120.

Paper; about 1793 (see f. 41b)—1824 (watermark). Oblong folio, *etc.* See also under Motets (vol. i, p. 349).

FRAGMENTS in the hand of Samuel Wesley, apparently forming parts of dramatic compositions by him.

1. Air (1st Negro), beg. "Me look out o' window," and air (Clara), beg. "After storms and after gales"; with figured basses and parts apparently for flutes, in score. About 1793. ff. 42, 42b.
2. "Gentle warblings." 1799 (see Add. 35005, f. 72, below). f. 45.
3. "When Sheet Home! the Captain cries": air for bass, with accompaniment for pianoforte and violins, in score, 1795. Belonged to Vincent Novello and afterwards to Dr. Westbrook. f. 111.
4. Recit. (Alcides), beg. "Horrors increase"; with bass. f. 115.
5. "Recit. "His soul, tho' lost to happiness," and air, "O silence, fond warblers"; with bass. f. 116.
6. Last nine bars of a movement in B♭. At the end is written "End of Part the First" (altered into "Second"). About 1824 (watermark). f. 119.
7. First oboe part of an Allegro maestoso movement in D minor, following a recitative. f. 120.

Additional 15998.

Paper; ff. 368. After 1793. Oblong quarto.

"LE ASTUZIE Femminili": described as "Dramma Giocoso" in 2 Acts; with symphonies and accompaniments for horns, oboes, clarinets, bassoons, and strings, and a figured bass for harpsichord or pianoforte,

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in score. By Cimarosa [1793]. Copied for.— Bonoris-Zappi, of Bologna. Characters: Bellina, Ersilia, Filandro, Don Romualdo, Nerina, Leonora, and Don Gianpaolo.

Additional 16011.

Paper; ff. 179. About 1794. Oblong folio.

"L' An[n]etta": described as "Farsa Giuocosa"; with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, drums, bassoons, and strings, in score. By Giuseppe Farinelli. Performed for the first time [1794 ?] at the San Samuele theatre, Venice. Characters: Annetta, Dor..., il Conte, Serpentino, Farfallone, and Anselmo.

Additional 16117.

Paper; ff. 217. About 1794 (watermark). Oblong folio.

"Evelina": an Italian version of "Arvire et Evelina," Opera in 3 Acts, which was left unfinished by Antonio Sacchini at his death (1786), and completed in the following year by Jean Baptiste Rey (see Fétis, *etc.*). The present score appears to have been made in England. The instruments employed in the orchestra are flutes, horns, clarinets, oboes, trumpets, drums, bassoons, and strings. Characters: Messala, Irvino, Vellino, Modred, Evelina, Arviro, and a Bard, with Choruses (double in the first scene) of Druids, *etc.*

Additional 15997.

Paper; ff. 240. About 1794. Oblong quarto.

"Penelope": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, in score, by Cimarosa [1794]. Copied for — Bonoris-Zappi. The alterations on f. 109 are apparently *autograph*. Characters: Penelope, Evenore, Arsinoe, Telemacco, Ulisse, and Perimede.

Additional 31738, 31739.

Paper; ff. 225, 172. About 1794 (?). Oblong folio.

"Penelope": another version of the same Opera. The orchestra in the present MS. contains neither trumpets nor trombones, and the whole Opera differs very considerably from the preceding MS., Add. 15997.

Additional 11591, ff. 23–66 *passim*.

Paper; after 1794 (see below). Oblong quarto. See also under Songs (below), and Treatises (in vol. iii).

Numbers from Operas, in full score, transcribed by Dr. Charles Burney, apparently at Naples.

1. "Berenice, ove sei": scena from "Vologeso." "Anto[nio] Sacchini, 1764 (?)." f. 23.
2. "Povero cor, tu palpiti": scena

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from "Nitetti" (*sic*). By the same [1774]. f. 39.
3. "Donzelle semplici": aria [from "Iphigénie en Tauride," 1779, by Gluck]. This and no. 4 were copied from Lady Clarges' MS. at Naples, in 1793. f. 58.
4. "Se un core annodi": aria with chorus from "Achille in Sciro." "Gioseppe Millico." f. 63.

Additional 31665, ff. 16–33.

Paper; after 1794 (watermark). Oblong quarto. The MS. was given by the original owner to [her sister Katharine Frances] Mrs. Peploe [who married in 1796 Samuel Peploe, of Garnstone, co. Hereford]. See also below, under Songs.

NUMBERS from Operas, with symphonies and accompaniments for flutes, clarinets, horns, and strings, in score. Apparently copied by F[rances] E[lizabeth] Cornewall [who married in 1805 Henry Fleming Lea, 14th Viscount Hereford].

1. "Qui 'l regno del contento": duet [from "Armida e Rinaldo," 1785]. "[Giuseppe] Sarti." f. 16.
2. "Che ascoltai": trio from "Il Sacrifizio d' Iffigenia [in Aulide]." "Cherubini" [1787]. f. 24.

Additional 31724, *passim*.

Paper; after 1794 (see below). Oblong octavo. See also below, under Songs.

ARIAS from Operas, with accompaniments for guitar and (in nos. 1, 3, and 5) violin, in score. Anonymous (with one exception).

1. "Deh, vieni alla finestra" [from "Don Giovanni," 1787, by Mozart]. f. 12b.
2. "Pa[d]rona compatimi." f. 14b.
3. "Il mio ben quando verrà"; from "'Nina' o 'La Pazza per Amore.'" By G. Paisiello [1787]. f. 16b.
4. "Nei più vaghi sogg[i]orni dell' Asia." f. 22.
5. "Ho perduto il mio contento"; from "L'avviso ai maritati" [1794]. "[Nicolò] Isouard." f. 27b.
6. "Numi, se giusti siete." The words from "Adriano in Siria." f. 33.
7. "Vous l'ordonnez." The words are from Framery's version of Beaumarchais' "Le Barbier de Seville," but the music is not Paisiello's. f. 46b.
8. "O toi, Rose cherie." f. 54b.
9. "Fiès vous aux vains discours des hommes"; from an Opera in which one of the characters is Lise. f. 72b.

Additional 15983.

Paper; ff. 327. About 1795. Oblong quarto.

"GL' ARTIGIANI": Opera in 2 Acts, with symphonies and accompaniments for horns, oboes, flutes, and strings, in score, by Pasquale Anfossi [1793]. The present transcript appears to have been made for a performance at Venice in 1795. Characters: Rosina, Angiolina, Giannino, Bernardo, Titta, Fabrizio, and Costanza.

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Additional 32189, ff. 5, 24, 58, 62.

Paper; A.D. 1795, *etc.* Oblong folio. See also below, under Songs (1829).

ARIAS, *etc.*, with pianoforte accompaniment (unless the contrary is stated), in score, in the hand, and apparently (nos. 1, 2 certainly) the composition of, Johann Nepomuk Hummel.

1. "Peuple, nagueres si sensible." f. 5.
2. "Kein einziger von jenen Trieben": romance in "Angelica," 1812. Two copies. ff. 22, 24.
3. "Figlio, le femmine sono falsissime." Finished in 1795. f. 58.
4. "Per te d' eterni allori"; with horns, trumpets, oboes, flutes, bassoons and strings. f. 62.

Additional 22270.

Paper; ff. 196. About 1795–1796. Oblong folio. Belonged in 1796 to [Lady] Eliza[beth] C[atharine] C[aroline] Hervey, afterwards wife of Charles Rose Ellis, 1st Baron Seaford.

"PALMIRA, Regina di Persia... Del Signore Antonio Salieri [1795] ....Accommodata per il Clavicembalo Dal Signore Taddeo Weigl. Coll' aprobazione del sopradetto Maestro, Vienna." In 2 Acts. Characters: Dario, Gran Sacerdote, Rosmino, Alderanno, Oronte, Alcidoro, Palmira and two Attendants, Arconte, *etc.*; with numerous Choruses (chiefly attached to solos).

Printed Book, E. 318 (f. 1b, at end).

Paper; about 1796 (date of following leaf). Oblong folio. The principal contents of the volume are *A Collection of Favorite Glees . . . 1800. . . . Printed for C. Knyvett.* See also under Songs (below) and Pianoforte Solos (in vol. iii).

"I HAVE a silent sorrow"; with pianoforte accompaniment, in score. "Sung in 'the Stranger'; the Air by the Duchess of Devonshire" [probably Georgiana, first wife of William Cavendish, 5th Duke].

Additional 16007.

Paper; ff. 331. About 1796. Oblong quarto.

"LI ORAZI e Curiazi": tragedy in 3 Acts, in score, by Cimarosa, written for the Fenice theatre at Venice, 1796. Copied by, or for, Carlo Carpanin, of Venice (*cf.* Add. 16003, 16004, above, p. 312). The instruments employed are trumpets, horns, flutes, oboes, clarinets, bassoons, drums and strings, with a figured bass for harpsichord or pianoforte. Characters: M. and P. Orazio, Orazia, Curiazio, Sabina, Licinio, and l' Auguro, with Chorus (generally for 3 voices) of Orazij, Curiazij, Priests, *etc.*

Additional 16017.

Paper; ff. 172. About 1796 (see below). Oblong quarto.

"LA PROVA dell' Opera" [otherwise known as "La prova d' un' Opera seria" or "La Prova degli 'Orazij e Curiazij'"]: Farsa In

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Musica Per Il . . . Teatro di S. Gio. Grisostomo [at Venice] Del Maestro Francesco Gnecco." Cimarosa's "Gli Orazij e Curiazij" appeared in 1796. The greater part of the MS. is evidently *autograph*. The symphonies and accompaniments are for oboes, corno inglese, clarinets, horns, clarini, trumpets, bassoons, drums, and strings, in score. Characters: Corilla, Metilde, Petruccio, Fischietto, Fastidio, and Criticone.

Additional 16149.

Paper; ff. 136. A.D. 1796. Oblong quarto.

"Il Trionfo d' Arsace": Opera for solo voices, with symphonies and accompaniments for flutes, oboes, clarinets, horns, and strings, in score, by Gaetano Andreozzi. Act ii only. The present copy appears to have been made for a performance at the Argentina, Rome, in 1796; but the work is supposed to have been originally produced there in 1782. Characters: Arsace, Ircano, Arbante, Emira, Feraspe, Ismeno, and Fatima.

Additional 32181, ff. 50–242b *passim*.

Paper; A.D. 1796, *etc.* Oblong folio. The MS. belonged to J. N. Hummel. It also contains numerous other sacred and secular compositions and Instrumental Music, described elsewhere.

Fragments of Operas, with instrumental accompaniments, in score, by Franz Xaver Süssmayr. *Autograph.*

1. Sinfonia, "Ein Geist" (duet), and "Vor etwa dreysig Jahren" (aria); from "Der Wildfang," comic opera in 2 Acts, the text arranged by Franz Xaver Huber from the original by Kotzebue, 1796. ff. 50–95b.
2. Duet from a German opera. *Imperfect* at beginning and end. ff. 97–98b.
3. Aria from an Italian opera. *Imperfect* at beginning and end. ff. 99–102b.
4. "Pensieroso il vostro sposo"; with horns, oboes, bassoons, and strings. From Act i of "Gli Equivoci" [1796]. *Imperfect* at the end. ff. 103–110b.
5. Two short pieces, the first ("no. 7") for basset horns, hunting horns, and bassoons; the second (to follow "no. 8") for instruments whose names are not given. Possibly from the same Opera as no. 4. f. 242.

Additional 16002.

Paper; ff. 198. After 1796 (?). Oblong quarto.

"'I Nemici generosi' osia 'Il Duello'": farce, with symphonies and accompaniments for horns, oboes, clarinets, bassoons, and strings, in score, by Domenico Cimarosa [1796]. Characters: Leonella, Gentilino, Lelio, Don Grufo, Faustina, il Capitano, and Lisetta.

The air "Quei begl' occhi" (at f. 108) is described as "Aria nuova composta da Cimarosa in vece della prima."

Additional 30960, ff. 10–11b.

Paper; A.D. 1797 (?). Octavo. See also below, under Table Entertainments (1789–1805).

"A loyal Effusion," by [Charles] Dibdin. The beginning of the libretto.

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Additional 31669, *passim*.

Paper; A.D. 1797. Quarto. See also under Cantatas (above, p. 18), and Chamber Duets (in vol. iii).

DUETS, with a figured bass for harpsichord, in score, from Operas by English composers of the 18th cent. In the hand of R. J. S. Stevens, of the Charterhouse, by whom they were presented to the Misses Jeffery in January, 1797. Unless the contrary is stated, they are by Dr. [Thomas Augustine] Arne.

1. "Hail to thy living light"; from "Elfrida" [1772]. f. 1b.
2, 3. "Seek you, Majesty," and "Nay, nay, you must not stay"; from "The Fairy Prince" [1771]. ff. 13, 16b.
4. "Let fops pretend"; from "Thomas and Sally" [1743]. f. 19b.
5. "So faithful to my fair I'll prove"; to the air by [Turlough] Carolan, known as "Carolan's receipt for Drinking." [Introduced in Dr. Samuel Arnold's "Castle of Andalusia," 1782.] f. 26b.
6. "Though Fortune cloud hope's friendly ray"; from "The Flitch of Bacon" [by W. Shield, 1778]. f. 28.
7. "While Blood does flow"; from "The Tempest" [1756]. "[J. Christopher] Smith." f. 30.
8, 9. "Here, take my hand," and "Gentle Shepherd, tell me"; from a piece in which are the characters Jessy, Edward, Laura, and Oatly. "R. J. S. Stevens." ff. 32b, 34.
10. "Of plighted faith"; from "The Seige (*sic*) of Belgrade" [1791]. "[Stephen] Storace." f. 37.
11. "Fair Aurora, prithee, stay" [from "Artaxerxes," 1762]. f. 41b.
12. "Prepare then, ye immortal choir"; from "Semele" [1743]. "Handel." f. 45b.

Additional 31740, 31741.

Paper; ff. 157, 197. About 1797 (?). Oblong folio.

"GLI ORAZI e Curiazi"; by Domenico Cimarosa, in score, Venice, 1797 [composed in 1796]. For another copy of the Opera, see Add. 16007, above, p. 316.

Additional 32197.

Paper; ff. 197. A.D. 1797, *etc.* Oblong folio.

PORTIONS of two Operas, with occasional symphonies and accompaniments for horns, oboes, flutes, bassoons, strings, and (in the case of no. 1) clarinets, trumpets and drums, in score. [By J. N. Hummel.] *Autograph.*

1. "Il viaggiator ridicolo." 1797. Roughly speaking, in each Act the recitativi secchi are put first, then the arias, and lastly the numbers with orchestral accompaniment. Characters: Emilia, Giacinto, Livietta, Cavaliere Gandolfo, Don Fabrizio, La Marchesa, and Il Conte. ff. 1–184.
2. "Le vicende d'Amore" [1804]. Afterwards (1806) performed in German as "Die vereitelten Ränke" (see Add. 32207, 32208). A corno inglese and harpsichord are employed occasionally in the accompaniments. Characters: La Baronessa, Don Piccariglio, Don Alonso, Pinadoro and Elvira. ff. 185–197b.

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Additional 32237, *passim*.

Paper; about 1797–1828. Oblong folio, *etc.* Other compositions (vocal and instrumental) contained in this MS. are described elsewhere in the present volume of the Catalogue, and in vols i and iii, *passim*.

FRAGMENTS or sketches of airs, *etc.*, most of them without accompaniment, from dramatic works, almost entirely in the hand, and presumably the composition, of J. N. Hummel.

I. From an Opera in which the principal characters are Lisette, Johann (as the Marquis Ventil), Werner, *etc.* ff. 3–16. Included are the trio, "Die Frauen in der Stadt" (f. 3); "rondo polacca," beg. "Ja, mit dir," with flute (?) obbligato (f. 5); the duets, "Auf einen Ball in Wien" (f. 7), "Nein und Nimmermehr" (f. 9), and "Nur verderb' mir nicht den Plan" (f. 11); and the arias, "Ma Déesse" (f. 13), "Wie reizend schön" (f. 15), and "Allmächtig ist die Liebe" (f. 16).

II. From a pastoral drama in which the principal characters are Eucharis and Daphne. ff. 17–27. Included are the aria, "Ja, auch in der Götter Herzen" (ff. 17, 18), and the duet, "Nie hat noch mit so heissen Triebe" (ff. 18b, 20, 24).

III. Fragment of a full score, in which the name Katherine occurs. f. 28.

IV. From a work in which the principal characters are Nikolo, Simone, Paf..., and Rosine. ff. 30–43b. It contains an aria, "Come il Porto di Livorno," with symphonies and accompaniments for drums, trumpets, oboes, horns, flutes, bassoons, and strings, in full score (f. 31); and another, "Il mio caro amato sposo," with a partly figured bass (f. 39); and two long scenas, in which most of the characters take part (ff. 40, 41b).

V. Single numbers from Operas, *viz.*:—

1. "Sprezza il furor del vento." The words from Metastasio's "Adriano." f. 46.
2. "Soave sia il vento": trio. The words are from "Cosi fan tutte," but the music is not from Mozart's setting of that Opera. f. 53.
3. "Pace, Amor." The words probably from "Attilio Regolo." f. 54.
4. "Ne' giorni tuoi felici": duet with pianoforte accompaniment, in score. The words from Metastasio's "L' Olimpiade." f. 56.
5. "Sento che in petto"; for 4, 3, or 2 voices, in score. [? From "Il viaggiator ridicolo," 1797.] f. 59.
6. "Se m' accesi": cavatina, in score. [? From the same work.] f. 59b.
7. Duet (?). The words only partially given. f. 60.
8. "Aure belle": aria. f. 61.
9. "Innocente donzelletta": canzonetta [from "Le vicende d' amore," 1804]. f. 62b.
10. "...la sposa—lo sposo." f. 63b.
11. "Ci mancava la Madama" [from "Il viaggiator ridicolo"]. f. 64.
12. "Come un gatto innamorato." f. 65.
13. "Pare apunto un amorino." f. 66.
14. Scene from an Opera in which two of the characters are Sabina and Emirena. f. 67.
15. "Where the bee sucks" [from "The Tempest," by Arne, 1746]. Melody only of opening bars. f. 70.
16. "With lowly suit & (*sc.* out) of 'No song no supper'" [by S. Storace, 1790]. f. 70.
17. Trio from "L' Inganno felice." Pencil sketch without words. Watermark (on f. 87) 1828. f. 85.
18. "Echo zur 'Sentinelle'": a fragmentary sketch. f. 110.

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Additional 16016.

Paper; ff. 216. About 1798. Oblong quarto.

"CAROLINA e Filandro": a farce, with symphonies and accompaniments for oboes, clarinets, horns, bassoons, and strings, in score, by Francesco Gnecco [1798].

Characters: Carolina, Filandro, Doralice, Vespina, Ficchetto, il Barone, and Armonico.

Additional 16049, ff. 1–146.

Paper; about 1798. Oblong quarto. See also below, under A.D. 1821.

"'IL SEGRETO': Farsa Giocosa Posta in Musica Dal Sig[r] Simon Mayer Nel Teatro In S. Moise, 1798" (? first performed there in 1797); with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, and strings, in score.

Characters: Valerio, Lucilla, Papone, Costanzo, and Angelica.

Additional 16112.

Paper; ff. 295. A.D. 1798, *etc.* Oblong folio.

"FERNANDO Nel Messico: Dram[m]a serio [in 3 Acts] da recitarsi In Venezia nel Teatro in S. Benetto Nel Carnovale. Musica di Marco Portogallo al servizzio (*sic*) di S. M. F. . . . 1798." Partly *autograph*, with additions made in another hand, evidently for the performance of the Opera in London in 1803, when Mrs. Billington took the principal part (see f. 125b). The MS. is in a rather mutilated condition. The overture, symphonies and accompaniments are for flutes, oboes, clarinets, horns, corno inglese, trumpets, bassoons, drums and strings, with a figured bass for harpsichord, in score.

Characters: Zorambo, Fernando, Aciloe, Zulmira, Telasco, Tlascalesi (? another form of the preceding name), and Alvaro.

Additional 31812, ff. 51, 119–160 *passim*.

Paper; A.D. 1798, *etc.* Quarto. See also under Glees (above, p. 114).

SELECTIONS from Operas, *etc.*, in score. Except where the contrary is stated, they have only a bass for harpsichord or pianoforte.

1. The music in the pantomime, "Rites of Hecate"; with oboes, trumpets, horns, bassoons, strings, *etc.* "Jonathan Battishill" [1764]. Transcribed by R. J. S. Stevens about 1802 (watermark). f. 51.
2, 3. "To meet her Mars" [from "The Loves of Mars and Venus," 1696], and "Cloe found Love" [from "The Agreeable Disappointment"]. "J. Eccles." In the hand of — Caldecott, 1822. f. 119.
4. "Peaceful slumb'ring" [from "The Pirates," 1792, by R. Spofforth]. f. 135.
5. "Or che il cielo" [from "Alessandro nelle Indie," 1789]. "Tarchi." Of this and no. 6 (transcribed by Stevens in 1798) only the melody is given. f. 153.
6. "Partiro dal caro bene." "Cimarosa." f. 154.
7. "Senza te, bell' Idol"; with piano-

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forte accompaniment. From "Zemira e Azor." "Bertoni." f. 155.
8. "Lungi dal caro bene"; with pianoforte accompaniment. [From "Giulio Sabino," 1781, by G. Sarti]. f. 160.

Additional 31813, *passim.*

Paper; about 1798 (watermark of most of the pieces), *etc.* Oblong folio. The MS. also contains other secular music, described elsewhere in the present volume. See also under Pianoforte Solos (18th–19th cent.) in vol. iii.

INCIDENTAL MUSIC, portions of Operas, *etc.* Unless the contrary is stated, they are accompanied by a bass, in most cases figured, and are in score. Nos. 1–8 are, with the possible exceptions indicated below, by Henry Purcell; nos. 9–15 by Jeremiah Clark.

1. "Œdipus"; with strings. The music to Act iii. f. 9.
2. "Timon of Athens" [1694?]; with flutes, oboes, *etc.* The Masque only. f. 13.
3. "Come unto these yellow sands," and "Full fathom five thy father lies": solos with chorus from "The Tempest," supposed to have been composed by Purcell in 1695. With duplicate parts in the hand of R. J. S. Stevens, who is the transcriber of the remainder of the MS. ff. 25–27, 33, 46, 46b.
4. "To arms! Your ensigns strait display" (à 2), and "Britons, strike home" (à 2, originally à 4): choruses [from "Bonduca"]. Two scores. ff. 36–37, 59–60;—and a single (upper) part. f. 49.
5. "What shall I do to shew how much I love her": air from "Dioclesian," 1690. Two copies. ff. 41b, 42; 52–53b.
6. "Fairest Isle"; harmonized for 3 voices, without accompaniment, by Dr. William Hayes. [From the air in "King Arthur."] ff. 44b, 45b, 55–56b.
7. "King Arthur" [Act i, without the overture]. f. 61.
8. Dialogue (Montesmo, Melissa and Urganda), beg. "With this sacred charming-wand" [from "Don Quixote," part i]; with separate parts of the concerted portions of the scene. ff. 71–83.
9. Jeremiah Clark's contribution to the pasticcio "The World in the Moon" [1697], the remainder of which was composed by Daniel Purcell. The symphony and accompaniments are for trumpet, flutes, and strings, with a figured bass for harpsichord. ff. 107–126, 130b (second copy of the air, "Divine Astræa," described as "sung by Mrs. Cross").
10. "Lord, what's come to my mother": air from Durfey's comedy, "The Bath," or "The Western Lass," sung by Mrs. Lucas [1702?]. f. 127.
11. "Hark! The cock crow'd." [From "The Country Farmer."] f. 127b.
12. "The bonny grey-ey'd morn" [from the "The Fond Husband," 1698?]. f. 129.
13. "When maids live to thirty" [from "The Cornish Comedy." 1700(?)]. f. 129b.
14. "While the lover is thinking" [from "The Amorous Miser"]. f. 130.
15. "The Rosy Morn": described as "a Scotch song in 'Love at first sight.'" f. 132.

Additional 32041.

Paper; ff. 119. A.D. 1798. Large quarto.

"BALLET Pantomime," consisting of an overture and forty-three dances, *etc.*, for trumpets, horns, clarinets, flutes, oboes, bassoons, drums, and strings, in score, by W. [Friedrich Ernst] Bach. Dated

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"Berlin ... [17]98." *Autograph.* Characters: Beatrix, Lorenzo, Comte d' Olivas, Le baylli, *etc.*

Additional 15991.

Paper; ff. 283. About 1799. Oblong quarto.

"La Merope": Opera in 2 (?) Acts, by [Francesco] Bianchi [1799], with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, drums, and strings, and a bass, occasionally figured, for harpsichord or pianoforte, in score. Characters: Merope, Adrasto, Polifonte, Euriso, Ismene, Egisto, and Narbate.

Additional 16050.

Paper; ff. 228. About 1799. Oblong quarto.

"L' Avaro": a 1-Act farce, by Simon Mayer, 1799; with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, strings, and drums, and a figured bass for harpsichord, in score, most of the music for the wind instruments being written in a separate score at the end. Characters: Armelina, Boboli, Don Ambrogio, Eugenia, [Il] Tenente, and [Il] Conte.

Additional 25073–25078, *passim.*

Paper; about 1799. Oblong folio. Other compositions (vocal and instrumental) contained in the present MSS. are described elsewhere.

Numbers from Operas; out of a collection of vocal and instrumental pieces, either arranged for pianoforte, or with pianoforte accompaniment in score, apparently made by Maria Jackson, *alias* Egerton [? Maria, daughter of Thomas Scott Jackson, afterwards wife of Sir John Grey-Egerton, 8th Bart., whose nephew, Sir Philip de Malpas Grey-Egerton, 10th Bart., presented the MS. to the British Museum]. Unless the contrary is stated, they are for a single voice. In six volumes.

25073. 1. "Lost, distress'd, I'm thus driven from home." Adapted from an Opera ["La cosa rara," 1785] by "[V.] Martini [y Solar]." This and nos. 2–7 are introduced in "The Siege of Belgrade," by S. Storace [1791], and have the names of the original singers attached to them. f. 27.

2. "All will hail the joyous day." f. 27b.

3. "The Sapling Oak." f. 28b.

4. "Of plighted faith": duet. f. 29b.

5. "Lara, lara la." Adapted from "Salieri." f. 31b.

6. "March of Turkish Soldiers." f. 32b.

7. "My plaint in no one pity moves." f. 33b.

8. "There's a something in kissing." This and nos. 9–12 are from "The Woodman," by W. Shield [1791]. f. 34b.

9. "The streamlet that flow'd round her." f. 35b.

10. "When first I slipp'd my leading-strings." f. 36b.

11. "Oh fear not; my courage proved over and over." f. 37b.

12. "By her own lovely self." f. 38.

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25074. 1. "Cou'd you to battle march away." This and nos. 2–4 are from "The Surrender of Calais," by S. Arnold [1791]. f. 8b.
2. "Little think (*sic*) the Townsman's wife." f. 9b.
3. "I tremble to think." f. 10b.
4. "When I was at home." f. 11b.
5, 6. "Have we cross'd the boistr'ous main," and "Go and tell a hapless Lover"; from "The Crusade," by W. Shield [1790]. ff. 47b, 48.
7. "To mighty love"; from "The Siege of Belgrade," by Storace. f. 48b.

25075. 1. "Shelter a way-worn Traveller": quartet from an Opera ["Feudal Times," 1799] by Michael Kelly. f. 2.
2. "Hear me, hear me": quartet from "Blue-Beard," by C. F. Baumgarten [1792]. f. 5.
3. "How oft, Louisa, hast thou said"; from "The Duenna," by T. Linley, sen. [1775]. f. 19b.
4. "Welcome, mirth": from "The Stranger." f. 25.
5. March in "Bac[c]hus and Ariadne." f. 35 (reversed).
6. "Naval March." First seven bars. From "Feudal Times" (see No. 1). f. 40b (reversed).

25076. 1. "White man never go away." This and nos. 2–4 are from "Inkle and Yarico," by S. Arnold [1787]. f. 3.
2. "The Achilles, tho' christen'd." f. 3b.
3. "A voyage o'er seas." *ib.*
4. "Remember, when we walk'd alone." f. 4.
5. "If that's all you want"; from "The Maid of the Mill," by S. Arnold [1765]. f. 5.
6. Overture to "The Deserter" [adapted by C. Dibdin from P. A. Monsigny, 1773]. f. 5b.
7, 8. "Fresh and strong the breeze is blowing," and "Oh say, simple maid." [From "Inkle and Yarico."] ff. 6, 6b.
9. "I sit by the mossy Fount." f. 7.
10. "Oh! when safe at home arrived." f. 7b.
11. "For tenderness form'd": described in the printed edition (from which this copy appears to be taken) as "Song in the New Comedy of 'The Heiress' . . . adapted to an Air of Paisiello, by Mr. [Thomas] Linley" [1786]. f. 8b.
12. "What avails it to me." f. 9b.
13. Twelve bars of the opening symphony of a song, "sung by Miss Romanzini." f. 10.
14. "The topsails shiver in the wind." f. 10b.
15. "Love, sweet poison." The melody by "Handel" [adapted from "Verdi prati," in "Alcina"]. This and no. 15 are introduced in "The Castle of Andalusia," by S. Arnold [1782]. f. 11.
16. "My fair one." f. 11b.
17. "As I hoop round my Cask"; from "The Magic Cavern," by W. Shield [1784]. f. 25.
18. Air (Julie), beg. "Lison dormait." f. 26.

25077. Five opening bars of a movement in "Oscar and Malvina," by W. Shield and W. Reeve [1791]. f. 19b.

25078. 1. "Come, let us dance and sing" [from "Inkle and Yarico"]; by S. Arnold. f. 19b.
2–4. "Encompass'd in an angel's frame," "When first this humble roof I knew," and "Rest, beauteous flow'r." [From "The Lord of the Manor."] By W. Jackson of Exeter [1780]. ff. 20b, 21, 24b.

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Additional 35005, ff. 39, 72.

Paper; A.D. 1799, *etc.* Quarto. See also below, under Songs (1783–1785).

DRAMATIC FRAGMENTS by Samuel Wesley. *Autograph.*

1. Chorus for "Comus," beg. "Away, to Comus' Court repair"; with accompaniments for trumpets, drums, oboes, and strings, in full score. ff. 39–44b.
2. Air (Charlton), "Gentle warblings"; apparently from an opera called "Clara," dated 1799. With a bass for pianoforte, and accompaniments for 2 flutes, in score. Belonged in 1843 to Vincent Novello and in 1880 to Dr. W. J. Westbrook. (See also Add. 35003, f. 45). ff. 72–74b.

Additional 33352.

Paper; ff. 158. About 1799 or 1800. Folio. Belonged in 1888 to Dr. F. J. Furnivall.

"HERMANN von Unna: Schauspiel in fünf Acten mit Chören und Tänzen von Abt [Georg Joseph] Vogler." Composed in 1799 or 1800.

The above Incidental Music consists of an overture, marches and dances, with occasional solos for Ida and choruses, generally for 4 voices, in score. The orchestra is composed of trumpets, drums, horns, flutes, oboes, clarinets, bassoons, trombones, and strings, with the occasional addition of basset-horns, harp, tambourine, and triangle.

The directions for performance, *etc.*, which are interspersed throughout the work, are apparently *autograph.*

PRINTED BOOK A. 909, pp. 137, 150.

Paper; 18th cent. Oblong octavo. See also under sacred Songs (vol. i, p. 440).

MELODIES of the following vocal pieces:—

1. "Hearts of Oak" [from "Harlequin's Invasion"], by Dr. William Boyce [1759]. p. 137.
2. "Rule Britannia" [from "Alfred"], by Dr. Thomas Augustine Arne [1740]. p. 150.

Egerton 2458, ff. 2–39.

Paper; 18th cent. Oblong quarto.

ORIGINAL form of the air afterwards introduced into "Ottone" as "Vieni, O figlio." See vol i, pp. 440–1.

King's 442.

Paper; ff. 2. 18th cent. Duodecimo.

WORDS of two songs, composed by Handel to replace two others originally published in his "Giulio Cesare" [1723], as certified by

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a note, dated 1857, in the hand of [Michael] Rophino Lacy, who probably copied them from a MS. at Buckingham Palace.

1. "Parolette, vezzi e sguardi"; instead of the aria, "Tutto può, Donna uezzosa" (Act i, sc. 7). f. 1.
2. "Io vò di duolo in duolo"; instead of the aria, "Piangerò la sorte mia" (Act iii, sc. 3). f. 2.

Additional 5324.

Paper; ff. 97. 18th cent. Oblong quarto. Bookplate, with arms, of [Charles] John Stanley, the blind musician, who was a pupil of the composer.

"PHŒBE: a Pastoral Drama" in 3 Acts, with overture, symphonies, and accompaniments for flutes, horns, oboes, and strings, and a figured bass for harpsichord, in score, by Dr. [Maurice] Greene [1748]. The words are by Dr. John Hoadly. Characters: Phœbe, Sylvio, Amyntas, Celia, Linco; with Choruses of Hunters, Shepherds, *etc.*

Additional 5325.

Paper; ff. 59. 18th cent. Oblong quarto. Bookplate of [Charles] John Stanley.

"FLORIMEL," or "Love's Revenge": a Pastoral Drama in two parts, with symphonies and accompaniments for horns, oboes, bassoons, and strings, and a figured bass for harpsichord, in score, by Dr. [Maurice] Greene [1737]. The words are by Dr. John Hoadly. Characters: Cupid, Florimel, Myrtillo, and a Satyr.

Additional 5334.

Paper; ff. 91. 18th cent. Quarto.

"IL SYLLA": Opera in 3 Acts, with overture, symphonies and accompaniments for trumpets, oboes, flutes, bassoons and strings, and a figured bass for harpsichord, in score, by Giovanni Buononcini. The MS. is in the hands of W. T. (see f. 26b). Characters: Cœlia, Flavia, Lepidus, Metellus, Claudius, Sulla, Scabrus, Roman Senators and Populace, Lictors, Slaves, Soldiers, *etc.*

Additional 11518.

Paper; ff. 107. 18th cent. Quarto. Bookplate of Robert Smith [of St. Paul's Churchyard]. Other owners were Dr. [Samuel] Arnold, [James] Bartleman, and W. Kitchiner (1822).

"COMUS": two settings of Milton's Masque.

1. Five songs, with a bass, in score, as written for the original representation at Ludlow Castle in 1634, *viz.*: "From the Heav'ns now I fly"; "Sweet Echo"; "Sabrina fair"; "Back, Shepherds, back"; and "Now my task is smoothly done." "Henry Lawes." ff. 1–2b.
2. Another setting, in 3 Acts, for solo voices and 4-part chorus, with symphonies and accompaniments for trumpets, horns, flutes, oboes, bas-

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soons, strings, and drums, and a figured bass for harpsichord, in score, by Dr. Thomas Augustine Arne [1738], who has appropriated ff. 58–71 bodily from Handel's "L'Allegro," of which work he has inserted several numbers from a contemporary *printed* edition. ff. 3–107b.

Additional 14112, f. 107.

Paper; 18th cent. Oblong quarto. See also under sacred Songs (vol. i, p. 442).

"PARTO; non ti sdegnar": aria, with strings, in score, by Leonardo Leo. [From "Ciro riconosciuto," 1727.]

Additional 14157, *passim*.

Paper; 18th cent. Oblong folio. See also under Oratorios (vol. i, p. 374), Duets (above, p. 88), and Songs (18th cent.), below.

RECITATIVES, Arias, *etc.*, with accompaniments for strings and other instruments named below, in score.

1. "Dolci fresche aurette": recitative and aria [from "Polifemo," 1734]. "Nicolò Porpora." ff. 16–21.
2. "Deh uieni, Idolo mio": recitatives and duet, by the same. f. 30.
3. "Quando sarà quel dì" [from "La Clemenza di Tito," 1752]. Copied in 1754. This and nos. 4–6 are by "Nicolò Jommelli." f. 38.
4. "Chi mai d' iniqua stella provò tenor" [from "Temistocle," 1757]. ff. 42–47.
5. "Al caro Idolo mio" [from "Eumene," 1746]. f. 53.
6. "Al volto or ui rassembro"; with oboes, horns, *etc.* ff. 57–72.
7. "Che ceffi orribili." This and nos. 8–10 are from an Opera, or Operas, by "Antonio Palella." f. 80.
8. "D' una villana tapina." f. 88.
9. "Tv stai malissima." f. 94.
10. "A pensier cosi funesto." f. 99.

Additional 14170.

Paper; ff. 172. 18th cent. Oblong folio.

"LA CADUTA d[e]i Decemuiri": Opera in 3 Acts, with symphonies and accompaniments for trumpets and strings, in score, by Alessandro Scarlatti [1706], the words by Silvio Stampiglia. Characters, as above, p. 279.

Additional 14183, ff. 1–90b, 120, 134.

Paper; 18th cent. Oblong folio. See also sacred Songs (vol. i, p. 442), and secular Songs (below).

SINGLE numbers from Operas, with accompaniments for strings, and occasionally other instruments, in score.

1. "Farò che al tuono orribile"; with horns, in separate parts. This and nos. 2–8 are by "Gironimo," or "Girolamo," "Abos." f. 1.
2. "Quel fausto segno"; with duplicate violin parts. f. 12.
3. "Si vavo fora" (*sic*); with duplicate violin parts. f. 21.
4. "Se amore a questo petto"; with flutes, in score, and duplicate 1st violin part. [From "Alessandro nelle Indie."] f. 30.

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5. "Se mai freme il Uesuvio." f. 42.
6. "Cara gioia saporita." f. 46.
7. "Io già sto." f. 50.
8. "Uh, che friddo"; with separate viola obbligata part. ff. 54, 62.
9. "Volete il recipe." "Pellegrino Tomeoni, detto il Locchesino [*i.e.* Lucchesino]." f. 58.
10. "Penza, don Marcantonio"; with separate strings, in duplicate. "Geronimo Abos." f. 68.
11. "Nel pugnar col mostro infido." By the same. f. 79.
12. "Figlio, forniscela." f. 87.
13. "Se il ciel mi divide"; with oboes. [From "Alessandro nell' Indie."] "Giouanni Bach." f. 120.
14. "Confusa, smarrita." [From "Catone in Utica," 1758.] By the same. ff. 184–189b.

Additional 14204.

Paper; ff. 268. 18th cent. Oblong folio. On the richly tooled covers are the arms of a French Marquis.

"Il Girello": Opera in 3 Acts, the words by Cavaliere Filippo Acciaioli, the music by Giacomo Melani; with an introductory Sinfonia, ritornellos, and accompaniments for strings and a figured bass for harpsichord, in score. Characters: Plutone, Proserpina, Vendetta, and Inganno (in the Prologue); Doralba, Mustafà, Erminda, Ormondo, Tartaglia, Pasquella, Odoardo, Filone, Il Girello, and a Magician.

Additional 14207, *passim*.

Paper; 18th cent. Oblong quarto. See also Canons (above, p. 9), Duets (p. 84), and Songs (below).

Vocal compositions, apparently all of them taken from Operas, with accompaniments, mostly in score. Unless the contrary is stated, they are for a single voice, with accompaniments for strings.

1. "Tergi quegl' occhi belli": chorus, with oboes, horns, bassoons, *etc.*, from "La Zelinda, 1786." "Giuseppe Millico." f. 12.
2. "Mi dona, mi rende, quell' alma." "Giov. Batt[ist]a Pescetti." f. 44.
3. "Ecco il forte braccio"; with a bass for harpsichord. "Gierosa." f. 56.
4. "Non son tiranno." "Michel' Angelo Valentino." f. 85.
5. "Serbami, ò cara, intanto." By the same, 1756. f. 91.
6. "In questo core più ua crescendo." By the same. f. 97.
7. "Lieta veggo la placida calma"; with oboes, horns, *etc.* "Giacomo Tritto." f. 100.
8. "Ah, nel lasciarti, o cara." "Lucchesi." f. 126.
9. "Ch' io parto reo lo vedi." [From "La Clemenza di Tito."] "Gennaro Manna." f. 131.
10. "Ebbi da te la vita": aria. By the same. f. 137.
11. "Douea svenarti" [from "Catone in Utica," about 1738]. "Dvni." f. 141.
12. "Quel nero turbine": aria. "Giacinto Caldarara." f. 147.
13. "Per lei fra l' armi": aria [from "Demofoonte," 1765.] "Andrea Bernasconi." f. 151.
14. "Or che il ciel a me ti rendi": aria, with oboes, horns, *etc.* [From "Alessandro nell' Indie," 1788.] "Franc[esc]o Bianchi." f. 165.
15. "Io provo in mezzo al petto": aria, with separate violin parts. "Franc° Zannetti." Copied by Federico Fico. f. 188.

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Additional 14208, ff. 1–160b *passim*.

Paper; 18th cent. Oblong folio. See also under Canons (above, p. 6), Duets (p. 79), Madrigals (p. 178), and Songs (1762, below).

Songs, apparently taken from Operas, with accompaniments for strings, in score (except where the contrary is stated).

1. "Recagli quell' acciaro": aria from "Ezio" [about 1770]. This and nos. 2–8 are by "Antonio Sacchini." f. 1.
2. "Amor che nasce con la speranza": cavatina [from "Endimione"]. f. 10.
3. "Poveri affetti miei": aria. f. 16.
4. "Lode agli Dei": scena, with violin accompaniment (?). Sung by [T.] Guarducci at the Argentina, Rome, in 1765. [? From "La Contadina in Corte," 1765.] Belonged to Camillo Franco. f. 23.
5. "Questo che io serbo in seno": aria. One of the characters is Berto. f. 29.
6. "Confusa smarrita": aria [from "Catone in Utica"]. f. 36.
7. "Ritornerò alla cara": aria. f. 40.
8. "Idol mio, se più non viui": recitative and rondo. [? From "Armida," 1772.] f. 46.
9. "Oh cara immagine": cavatina, with pianoforte accompaniment. "Camillo Aureli." f. 54.
10. "Doppo vn tuo sg[u]ardo" [from "Adriano in Siria," 1740]. "Baldassar Galuppi," 1759. f. 59.
11. "Non uide cà ll' aie." "Giuseppe Sellitti." At the end (f. 74) is the melody of a minuet. f. 67.
12. "Mi credi spietata": aria [from "Artaserse," 1753]. "Perez." f. 75.
13. "Non sdegnarti: a te mi fido." [From "Ciro riconosciuto," 1759.] "Niccola Piccinni." f. 88.
14. "Di quell' ingiusto sdegno": aria, with oboes, horns, and strings, in parts. [From "Demetrio," 1773.] "Gi[u]seppe Misliwecek." f. 118.
15. "Se mai uedi il mio tesoro." Performed at the S. Benedetto [Venice] in 1773. "Amodeo (*sic*) Naumann." f. 125.
16. "Nenna mia." "Nicola Logroscino." f. 131.
17. "Sentirsi dire dal caro Bene": cavatina [from "Semiramide"]. "Antonio Capuzzi." f. 139.
18. "Caro mio ben, sovvengati": aria, with oboes, horns, *etc.* "Carlo Monza." f. 143.
19. "Tu impallidisci in uolto"; with a bass only. Anonymous. In the same hand as no. 8. f. 159.

Additional 14209, ff. 60–131b *passim*, and f. 191.

Paper; 18th cent. Oblong folio. The MS. contains also Duets (above, p. 79) and Songs (below).

Arias, *etc.*, with accompaniments for strings (and other instruments indicated below), in score, except the last one, which consists of parts for 2 violins. Anonymous.

1. "Se mai più sarò geloso" [from "Alessandro nelle Indie"]. f. 60.
2. Scena (Flaminia and Lucio), beg. "E un dolce inganno d' amante core"; with mandoline, *etc.* f. 65.
3. "Memorie ognor dolenti"; with oboes, bassoons, *etc.* f. 69.
4. "Già torna il uago Aprile"; with oboes, horns, *etc.* f. 73.
5. "Dimmi che vaga sei" [from "Endimione"]. f. 85.
6. "Quante i boschi han piante"; preceded by a recitative. f. 92.
7. "Non ho moglie." f. 100.
8. Aria (Pastore), beg. "Quando Irato il Toro mugge"; with flutes, bassoons, *etc.* f. 106.
9. "Mentre quel solco"; with flutes, oboes, *etc.* f. 116.
10. Duet (Erm. and Pastore), beg. "Vado al Gregge"; with oboes, *etc.* f. 132.
11. "Creto fatal": recitative. Probably from "Ricimero." f. 192b.

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Additional 14213, ff. 146–159b.

Paper; 18th cent. Oblong folio. See also Songs (below).

NUMBERS, apparently from Operas, in score. Anonymous.

1. "Cosi piangendo": duet, with strings and a figured bass for harpsichord. f. 146.
2. "Serba si belle lagrime": aria, with strings only. *Imperfect* at the end. f. 155.
3. "Cauagliero mal andante": a Spanish aria, with a bass (? for harpsichord). f. 160.

Additional 14230.

Paper; ff. 84. 18th cent. Oblong folio.

ARIAS for soprano, with symphonies and accompaniments for trumpets, horns, oboes, flutes, and strings, in score, from an Opera ["Demetrio"] by an anonymous composer, probably of the middle of the 18th century.

1. "Non v' è più barbaro." f. 1.
2. "Dice, che t' è fedele." f. 15.
3. "Nacqui all' affanni in seno." f. 21.
4. "So che per gioco mi chiedi Amore." f. 29.
5. "Non fidi al mar." f. 35.
6. "Non so frenare il pianto." f. 53.
7. "Manca sollecita." f. 68.

Additional 14236.

Paper; ff. 168. 18th cent. Oblong folio.

"L' EUMENE": Opera in 3 Acts, with symphonies and accompaniments for oboes and strings, and a figured bass for harpsichord, in score. Anonymous.

The text is altered from Apostolo Zeno's work of that name, the characters being the same, with the addition of the part of Rosinda and the suppression of that of Aminta.

Additional 16014.

Paper; ff. 144. 18th cent. Oblong folio.

"IPERMESTRE" (*sic*): Opera in 3 Acts, with symphonies and accompaniments for flutes, horns, oboes, trumpets (occasionally), and strings, in score, by Gluck [1742]. Characters: Ipermnestra, Elpinice, Danao, Linceo, Glistene, Adrasto.

Additional 16023.

Paper; ff. 161. 18th cent. Oblong folio.

"AGRIPPINA": Opera in 3 Acts, with overture, symphonies, and accompaniments for oboes, flutes, trumpets, drums, and strings, and a figured bass for harpsichord, in score, by Handel [1708 ?]. As published in the Händel-Gesellschaft's edition of the opera. Characters: Claudio, Agrippina, Nerone, Pop[p]ea, O[t]tone, Pallante, Narcis[s]o, and Lesbo.

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Additional 16024.

Paper; ff. 104. 18th cent. Oblong folio.

"Il Pastor Fido Da Rapprenentarsi (*sic*) nel' Regio Teatro di Hay-Market, Composta per il Sig^r G. F. Hendel, 1713" [?1712]: Opera in 3 Acts, with symphonies and accompaniments for oboes, flutes, bassoons, and strings, and a figured bass for harpsichord, in score, being the 1st version of the Opera. The only important variation from the edition published by Händel-Gesellschaft (vol. 59) is that in the present MS. the aria, "Ho un non so che nel cor," which should follow the recitative, "Sventurato mio amore," at the beginning of Act iii, is omitted. The MS. appears to be in the hand of John Christopher Smith, Handel's amanuensis. Characters: Mirtillo, Amarilli, Eurilla, Silvio, Dorinda, Tireno, *etc.*

Additional 16030–16032.

Paper; ff. 94, 94, 76. 18th cent. Oblong folio.

"Caio Mario": Opera in 3 Acts, with symphonies and accompaniments for oboes, flutes, trumpets, horns, bassoons, and strings, and a figured bass for harpsichord, in score, written for the Argentina theatre, by Nicolò Jommelli. In three volumes. Characters: Caio Mario, Annio, Marzia, Rodope, Aquilio, and Lucio.

Additional 16033.

Paper; ff. 227. 18th cent. Oblong folio.

"Temistocle": Opera in 3 Acts, with symphonies and accompaniments for oboes, trumpets, horns, and strings, in score, by Nicolò Jommelli [1757]. Characters: Temistocle, Neocle, Aspasia, Sebaste, Rossane, Serse, and Lisimaco.

Additional 16034–16036.

Paper; ff. 86, 76, 52. 18th cent. Oblong folio.

"L'Artaserse": Opera in 3 Acts, with symphonies and accompaniments for oboes, trumpets, horns, bassoons, and strings, in score, by Nicolò Jommelli, performed at the Argentina theatre in 1749. In three volumes. Characters, as above, p. 259.

Additional 16037–16039.

Paper; ff. 101, 63, 56. 18th cent. Oblong folio.

"La Semiramide": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, and strings, and a figured bass for harpsichord, in score, by Nicolò Jommelli, Turin, 1742. In three volumes. Characters, as above, p. 275.

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Additional 16040.

Paper; ff. 118. 18th cent. Oblong folio.

"BURLETTA à 4° Voci—Dirindina, Popa, Pacchione, e D. Chichibbio—Rapresentata nel Teatro di Valle—1742—Del Sig^r Niccolò Jommella" (*sc.* Jommelli); in 2 Acts, with symphonies and accompaniments for horns, oboes, and strings, and a figured bass for harpsichord, in score.

A farsetta entitled "La Dirindina" was produced about 1730, and another play "Don Chichibeo" in 1739, one of which titles was probably borne by the present work.

Additional 16041.

Paper; ff. 194. 18th cent. Oblong folio.

"LA MEROPE": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, trumpets, and strings, in score, by Nicolò Jommelli [1747]. The orchestra is occasionally divided into two. Characters: Epitide, Trasimede, Polifonte, Licisco, Merope, Argia, Anassandro; with 3-part chorus of Messenians.

Additional 16042.

Paper; ff. 116. 18th cent. Oblong folio.

OPERA ["Creso"], with symphonies and accompaniments for flutes, oboes, trumpets, horns, and strings, in score. [By Nicolò Jommelli, 1743.] Act ii only. Characters: Creso, Ariene (?), Euriso, *etc.*

Additional 16108.

Paper; ff. 146. 18th cent. Oblong folio.

"MAZIO Cœphola," *sc.* "Muzio Scevola": Pasticcio in 3 Acts, with overture, symphonies, and accompaniments for oboes, horns and trumpets (occasionally), bassoons and strings, and a figured bass for harpsichord, in score. Act i is described in the MS. as by "Sig^r Pipo" (according to Chrysander, Pipo, or Pippo, was another name for Filippo Mattei; but Burney ascribes this Act to Attilio Ariosti); Act ii (f. 34) is by [G. B.] Buononcini; and Act iii (f. 88) by G. F. Handel, 1721.

The MS. appears to be in the hand of John Christopher Smith, Handel's amanuensis, with the exception of the last twelve leaves and a few others in the body of the work, which have been supplied in a later hand. Characters: Tarquinio, Porsenna, Orazio, Irene, Fidalma, Muzio, and Clelia.

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Additional 16109.

Paper; ff. 118. 18th cent. Oblong quarto.

"GL' INGANNI Felici": Opera in 3 Acts, with introductory sinfonia, ritornellos, and accompaniments for strings, *etc.*, and a figured bass for harpsichord, in score, by Carlo Francesco Polaroli [1695]. Characters: Clistene, Armidoro, Sifalce, Alceste, Brenno, Agarista, Arbante, and Oronta.

Additional 16131.

Paper; ff. 215. 18th cent. Oblong folio.

"IFIGENIA [in Aulide]": Opera in 3 Acts, with overture, symphonies and accompaniments, for flutes, oboes, horns, trumpets, [corno] inglese, bassoons, and strings, in score, by Tommaso Trajetta [1759]. Characters: Oreste, Dori, Pilade, *etc.*, with numerous Choruses.

Additional 16142.

Paper; ff. 223. 18th cent. Oblong folio.

OPERA, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, drums, horns, bassoons, and strings, in score. Anonymous. *Imperfect.* Characters: Lisetta, Astolfo, Fagiotto, Carlotta, Finochio, Alberto, Roberto, and L'aiutante.

Additional 16143.

Paper; ff. 136. 18th cent. Oblong folio.

OPERA ["Alessandro Severo"] in 3 Acts, with symphonies and accompaniments for flutes (flautino), oboes, and strings, in score. Anonymous. A few leaves are missing at the beginning and at the end. Characters: Sallustia, Alessandro, Giulia, Albina, Claudio and Marziano.

Additional 16144.

Paper; ff. 72. 18th cent. Oblong folio.

SHORT piece, apparently an intermezzo, in 2 Acts, with symphonies and accompaniments for oboes, flutes, clarinets, horns, bassoons, and strings, and a figured bass for harpsichord, in score, with separate parts for trumpets, drums and trombones, at the end of two of the numbers. Anonymous. *Imperfect* at the beginning and at the end. Characters: Il Duca and Camilla.

Additional 16146.

Paper; ff. 96. 18th cent. Oblong folio.

OPERA [?"Arsace"], apparently in 3 Acts, with symphonies and accompaniments for horns and strings, *etc.*, and a figured bass for harpsichord, in score. Anonymous. Act ii only. Characters: Statira, Mitrane, Artabano, Arsace, Rosmiri and Megabise.

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Additional 16147.

Paper; ff. 208. 18th cent. Oblong folio.

OPERA, with symphonies and accompaniments for horns, oboes, trumpets, and strings, and a bass (occasionally figured) for harpsichord, in score. Anonymous. Acts ii and iii only. Characters: Ernestine, Elvira, Don Polidoro, Il Barone, Monsù, Nannetta, and Arminio.

Additional 16156.

Paper; ff. 110. 18th cent. Large folio. The MS. belonged to Philip Hayes in 1763.

OPERA ["Tito Manlio"] in 3 Acts, with overture, symphonies and accompaniments for oboes, flutes, trumpets, bassoons, strings, and drums, in score. Anonymous. The libretto is not the well-known one by Matteo Noris. Characters: Tito, Manlio (his son), Servilia, Celia, Decio, Geminio, *etc.*

Additional 17836, f. 8b.

Paper; 18th cent. Folio. See also under Concertos for 2 violins (in vol. iii).

LAST page of a duet for 2 trebles, with accompaniments apparently for a violin and double-bass, in score, in the hand, and probably the composition, of Dr. William Boyce. The last verse (the only one remaining) begins "Consent and meet my pas[s]ion."

Additional 17860, ff. 2–120.

Paper; 18th cent. Oblong folio. Belonged to William Knyvett, and to Vincent Novello (1825–1849). See also under Anthems (vol. i, p. 75).

"THE JUDGEMENT of Paris": a pastoral, for solo voices and chorus, with accompaniment for full orchestra, in score. Presumably by Dr. Maurice Greene. In the hand of Dr. Philip Hayes (compare Add. 31722).

Additional 22107.

Paper; ff. 193. 18th cent. Oblong folio. Bookplate of Earl Cowper.

"ARTASERSE," by Hasse, in score. The present MS. closely resembles Add. 32582, of which it is probably a transcript (see above, p. 259).

Additional 22268, 22269.

Paper; ff. 170, 166. 18th cent. Oblong folio. Belonged to [Lady] Eliz[abe]th [Catherine Caroline] Hervey [afterwards wife of Lord Seaford].

"L'OLIMPIADE"; with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, timballi (?kettledrums), strings, and figured bass for harpsichord, in score. By Giuseppe Sarti [about 1755]. Acts i and ii only. In two volumes. Characters, as above, p. 285.

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Additional 24297, ff. 41–52.

Paper; 18th cent. Oblong folio. The MS. also contains a Mass (vol. i, p. 226).

"PRENDI quel ferro, ò Barbaro": aria (No. 9?), with accompaniments for strings, in score, by Leonardo Leo. At the end (f. 49), are two extra 1st and 2nd violin parts.

Additional 24304.

Paper; ff. 164. 18th cent. Folio.

"ATYS": tragedy in 5 Acts, with overture, symphonies and accompaniments for flutes, oboes, and strings, and a figured bass for harpsichord, in score, by Jean Baptiste Lully [1676]. For the names of the characters see Add. 16045 (above, p. 237), which is, however, a much less full copy, and differs considerably from the present one.

Additional 24306.

Paper; ff. 157. 18th cent. Oblong quarto. Belonged to J[oseph] M[acdonald] Harris, and afterwards to Dr. H. Gauntlett.

OVERTURE and twelve arias, with symphonies and accompaniments for horns, oboes, flutes (once), and strings, in score, from "Eumene" [1746], by Nicolò Jommelli. They are:—

1. "Parto, è uer." f. 20b.
2. "Con mio, con tuo dolore." f. 28.
3. "Corri con asta." f. 33b.
4. "Al caro Idolo mio." f. 45b.
5. "Care luci, deh, cessate." f. 50.
6. "Orrida nube." f. 55.
7. "Priua del caro sposo." f. 69.
8. "Quel nocchier, che in alto mare." f. 75.
9. "Turba talor la pace." f. 91b.
10. "Vittima del mio sdegno." f. 115b.
11. "Crudel, negl' occhi impressi." f. 131b.
12. "Parmi già che s' appressi il mio bene." f. 143b.

Additional 24307, *passim*.

Paper; 18th cent. Oblong folio. The MS. was presented at the end of the 18th century to C[harles] Wesley by Sir Edward Walpole. See also under sacred Songs (vol. i, p. 444), and secular Songs (below).

ARIAS from Italian Operas of the first half and middle of the 18th century, with symphonies and accompaniments for strings (unless the contrary is stated), in score.

1. "Vedrò fra poco." In the hand of John Christopher Smith. *Imperfect* at the beginning. This and nos. 2–4 are by Handel. f. 3.
2. "Dimmi, cara"; with violin and bass. [From "Scipione," 1726.] f. 6b.
3. "Sparite, o pensieri"; from "Admetus" [1726?]. f. 8.
4. "Gode l'alma" [from "Ottone," 1722]. In Smith's hand. f. 10.
5. "Pupille amate"; with a bass only. Anonymous. f. 14.
6. "Ah, si! morrò." *Imperfect* at end. Apparently by Handel. In Smith's hand. f. 15.
7. "Si, caro"; with violin and figured

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bass. From "Admetus." By Handel. f. 18.
8. "Io ti leuo"; with violin and bass. Anonymous. f. 20.
9. "Pupille care." "Gio. Adolfo Hasse." f. 21.
10. "Per amor se il cor sospira"; from "Astianatte" [1725]. "Leonardo Vinci." f. 25.
11. "Qual con l'aura"; sung by Farinelli. "Leo." f. 32.
12. "Sentirsi dire dal caro bene." [From "Semiramide riconosciuta," 1728.] "Vinci." f. 40.
13. "Son qual per mare ignoto"; from "L' Olimpiade" [1754]. "David Perez." f. 44.
14. "Son sventurato"; with a bass only. Anonymous. f. 50.
15. "Quel Ruscelletto"; from "La Forza d' amore." "Paradies." f. 52.
16. "Sfogasti, o Ciel"; with horns, oboes, *etc.*; from "Nerone." "[Ottavio] Albuzi." f. 54.
17. "Do (*sc.* Vo) solcando un mar crudele"; from "Artaserse" [1730]. "Leo[nar]do Vinci." f. 70.
18. "In quel labro pallidetto"; from "La Forza d' amore." "Paradies." f. 77.
19. "Il mar delle mie pene." Anonymous. f. 81.
20. "Bel[le] alme fortunate"; from "Nerone." "Ottauio Albuzi." f. 84.
21. "Santi numi"; dated "Haffnie (*sc.* Copenhagen), 27 Apr. 1760." f. 90.
22. "Soportar non devo in pace." In the same hand. f. 98.
23. "O portento": recitative and aria, with flutes, horns, *etc.* [From "Armida," 1760.] "Traetta." f. 110.
24. "Di quest' aura." In the same hand. f. 122.
25. "Ah quale ardor": recitative and aria, with flutes, oboes, horns, *etc.* In the same hand. f. 129b.
26, 27. "So tenderly I love him," and "Thro' the Prince and the Peasant": recitatives and airs, with horns, oboes, *etc.* From "Hippolito." "[Thomas] Roseingrave." ff. 134, 138.

Additional 29274, *passim.*

Paper; 18th cent. Oblong folio. See also under Songs (below).

ARIAS, duets, *etc.*, with symphonies and accompaniments for strings and (in the last number) for trombe da caccia, also, in score, by Giovanni Battista Pergolesi.

1. "Perchè non m' uccidi." f. 1.
2. "Tu non curi." f. 5.
3. "La ragion, gli affetti"; from "Adriano [in Siria," 1734]. f. 11.
4. "L' estremo pegno" [from the same Opera]. f. 19.
5. "Deh, t' acheta." f. 24.
6. "Grandi, è ver, son le tue pene." [From "L' Olimpiade," 1735.] f. 30.
7. "Oh dio, sei troppo barbara." [From "Flaminio," 1735.] f. 33.
8. "Io ti dissi." f. 38.
9. "Quel dolente pastorello." f. 45.
10. "Empio amor." f. 49.
11. "Che fiero martire." ff. 55–58b.
12. "Superbo di me stesso"; from "L' Olimpiade." f. 67.
13. "Parto; non ti sdegnar." [From "Ciro riconosciuto."] f. 73.
14. "Trucidati a queste piante." f. 76.
15. "Giusti Numi." f. 80.
16. "'Gnora crediteme": described as "Aria Buffa, Napoletana." f. 84.
17. "Tu resterai, mia cara." f. 89.
18. "Per queste amare Lacrime." f. 94.
19. "Trema il cor." f. 97.

Additional 31154, ff. 1–203.

Paper; 18th cent. Oblong folio. See also under Pianoforte Solos (in vol. iii).

"LUCIO VERO": Opera in 3 Acts, with symphonies and accompaniments for flutes, horns, oboes, trumpets, bassoons, and strings, and a

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figured bass for harpsichord, in score, by [T.] Trajetta, *sc.* Traetta. Characters: Lucio Vero, Berenice, Vologeso, Aniceto, Flavio, and Lucilla.

Additional 31490, ff. 2–84b *passim.*

Paper; 18th cent. Oblong quarto. See also under Madrigals (above, p. 175).

Arias and duets, with basses (occasionally figured) for harpsichord and (in nos. 1 and 2) additional parts for strings, in score. They appear to be taken from Operas.

1. "Se fedel, cor mio, tu sei" [from "Gli orti Esperidi"]. "Gius[e] S[t] Martini." f. 2.
2. "Vna moglie, madamina"; written for Serafina Penni. "Tomaso Traetta." Belonged to Major Dixon. f. 7.
3. "Tergi quel caro ciglio." "Davide Perez." f. 14.
4. Duet (Meg . . . . and Lici[nio?]), beg. "Caro amico, addio." "Tenducci." f. 46.
5. "Cara, ti lascio; addio." "Gio. Batt[ist]a Pescetti." f. 48.
6. "Prendi, o caro." "Domenico Paradies." f. 50.
7. "Tu sai come t' amo. "Bonno." f. 82.

Additional 31506, ff. 165–175b.

Paper; 18th cent. Oblong folio. See also under Songs (below).

"Arie nel primo atto della comedia d' 'Aldimiro'"; with accompaniments for strings and a bass (occasionally figured) for harpsichord, in score. By Alessandro Scarlatti [1692].

1. "Se di Tisbe haurò la sorte." f. 165.
2. "Due uaghe pupille." f. 166b.
3. "Astri fieri." f. 168b.
4. "Forse non bastano." f. 169b.
5. "Non ha si dolci tempre." f. 171.
6. "M' offra pur con forte assalto." f. 173.
7. "Chi l' alma m' ha tolta." f. 174b.

Additional 31515, ff. 1–92.

Paper; 18th cent. Oblong folio. See also under Duets (above, p. 91).

Arias, *etc.*, with symphonies and accompaniments for strings, and a bass (occasionally figured) for harpsichord, in score. Except where the contrary is stated, they are from Operas by Alessandro Scarlatti.

1–10. "Se mi dira" (f. 1), "Ritenga la virtù" (f. 2), "Se v' è alcun" (f. 3b), "Che cosa gustosa" (f. 5), "S' ha da penare" (f. 6b), "Se vuol la sorte" (f. 7b), "Dell' aura al respirare" (f. 9), "Cara, non piangere" (f. 11b), ". . . . guerra accenderò" (f. 13b), and "Parto, addio" (f. 15b); from "Scipione [nelle Spagne," 1714].

11–13. "Al dispetto dell sospetto" (f. 18b), "Mi fai pur videre" (f. 19b), and "Dormi pur e sogna" (f. 21b); from "L' Equivoco nel sembiar" [1700].

14–22. "L' alma mia già si consola" (f. 23), "Il destin ver noi clemente" (f. 25), "Illustre il sangue mio" (f. 26b), "Con l' arte del mio cor" (f. 28b), "Ti sovuenga" (f. 30), "Sono in mar" (f. 32b), "Miei fidi" (f. 35b), "Veggo nel tuo bel Volto" (f. 38b), and "Tutto d' orrori" (f. 41); from "Carlo Rè d' Alemagna" [1716].

23–44. "Bello ma superbetto" (f. 43b), "Di donna è vil (?) core" (f. 45), "Alma afflitta" (f. 46b), "Quello è il Trono" (f. 48), "Come in verde Collinetta" (f. 48b), "Qual nocchiero" (f. 50), "Cara benda" (f. 52b), "Vagli (*sc.* vaghi) fiori" (f. 54), "Non ea

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(*sc.* ha) pregio l'Amor mio" (f. 55b), "Prischi crio (*sc.* eroi) ne' vostri Figlio (*sc.* figli) inspirate" (f. 56b), "L' Innocenta (*sc.* innocenza) difendete" (f. 58b), "Numi dell' arsa (*sic*), dite" (f. 59b), "Veggio ben" (f. 61), "Gioue già stringe" (f. 62), "Barbaro, i voti miei" (duet, f. 63), "Non son più quelle catene" (duet, f. 65), "Vn raggio di speranta" (*sic*, f. 67b), "Io non voglio" (f. 69b), "Due bellissime pupille" (f. 71), "Tormentoso Augello" (f. 73), "Resta in braccio" (duet, f. 75b), and "Il tuo pianto" (f. 77); from "Il Ciro" [not Metastasio's "Ciro riconosciuto"].

45. "Non affanno." "Leonardo Leo." This and the three remaining numbers are in a different hand from the above. f. 79.
46. "Quello sdegno." "Pergolesi." f. 82.
47. "Quando senti la Campana." Anonymous. f. 83b.
48. "Un altr' oggetto" [from "Arianna e Teseo," 1714]. "Porpora." ff. 86, 90.

Additional 31516, ff. 1–31.

Paper; 18th cent. Oblong folio. The MS. appears to have belonged to T. H., Rev. — Heathcote, and Wm. Crotch (see f. 1). It contains also Songs (after 1735), described below.

Arias, *etc.*, apparently from Operas, with instrumental accompaniments, in score. Nos. 3–6, though described as con violini, have only a bass (? for harpsichord).

1. Duet. "Prence, e uer"; with horns and strings. "— Scarlatti." f. 1.
2. "Se l'amor tuo"; with strings. [From "Siroe."] "Giuseppe Scarlatti." f. 15.
3. "Numi, se giusti siete." This and nos. 4–6 are from the same composer's "Adriano in Siria," 1752. f. 19.
4. "L' ingrato m' inganna." f. 21.
5. "Dal labro che t' accende." f. 23.
6. "Prigioniera abbandonata." f. 25.
7. Aria, "Che giova il dirmi"; with strings. "Leo." f. 27.

Additional 31527.

Paper; ff. 145. 18th cent. Oblong folio. Bookplate of Thomas Bever, LL.D.

"La Fede ne' Tradimenti. Rapresentata nel Teatro di Luxemburg per ordine di S. M. la Regina. Posta in Musica da Sig^{r} Attilio Ariosti, Maestro di Musica [di] S. M^{sta}": Opera in 3 Acts, with overture, symphonies, and accompaniments for oboes, bassoons, and strings, and a figured bass for harpsichord, in score. In a French hand—the same as Add. 31543 (below, p. 338). Characters: Fernando, Elvira, Anagilda, Garzia, *etc.*

Additional 31541.

Paper; ff. 124. 18th cent. Oblong folio. Bookplate, with arms, of Robert Smith.

"Opera I^{a} ['Cefalo e Procride']. Rapresentata nel Teatro di Litzenbourg Del S^{r} Giou. [Battista] Bononcini": a one-act Opera, with symphonies and accompaniments for flutes, oboes, and strings, and a figured bass for harpsichord, in score. Characters: Aurora, Cefalo, Procride, Atenice, Titone, and Zeffiro.

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Additional 31542.

Paper; ff. 219. 18th cent. Oblong folio.

"Il Trionfo di Camilla": Opera attributed to Giovanni [Battista] Buononcini, but more probably by M. A. Buononcini [1697 ?]. See the description of Add. 14155, a rather earlier copy, above, p. 240.

Additional 31543.

Paper; ff. 110. 18th cent. Oblong folio. Belonged to J. S[tafford] Smith, in 1787.

"Turno Aricino: Drama Per Musica. Poesia del Sig^r Silvio Stampiglio. Musica del Sig^r Gio^ni [Battista] Bononcini [about 1710]." In 3 Acts, with symphonies and accompaniments for oboes, chalumeaux, flutes, bassoons, and strings (including viol d'amore), and a figured bass for harpsichord, in score. The Opera is ascribed by Clément and Larousse to M. A. Buononcini (see Catalogue of Additions). Characters as above, p. 241.

Additional 31544.

Paper; ff. 61. 18th cent. Oblong folio. Belonged to Joseph Warren.

Airs and duets from "L'Erminia": opera, with symphonies and accompaniments for strings and a figured bass for harpsichord, in score. By [G. B.] Buononcini [1723].

Additional 31562.

Paper; ff. 112. 18th cent. Oblong folio. Bookplate of Edward Stephenson, of Farley Hill.

"Radamiste": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, trumpets, horns, bassoons, strings, and harpsichord, in score, by Handel, 1720. The present MS. is in the hand of his amanuensis, John Christopher Smith, and corresponds with the edition published by the Händel-Gesellschaft, except that all the recitatives are omitted and one short symphony. For a further account of the work, see the Catalogue of Additions. Characters: Polissena, Tiridate, Zenobia, Radamisto, Farasmane, Fraarte, and Tigrane.

Additional 31565.

Paper; ff. 132. 18th cent. Oblong folio.

"Orlando": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, bassoons, and strings (including "violette marine," *sc.* viole d'amore), and a figured bass for harpsichord, in score, by Handel, 1733 [composed in 1732]. The handwriting very much resembles that of John Christopher Smith, Handel's amanuensis. Characters: Zoroastro, Orlando, Dorinda, Angelica, and Medoro.

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Additional 31566.

Paper; ff. 55. 18th cent. Folio.

"ALCINA": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, strings, *etc.*, and a figured bass for harpsichord, in score, by Handel [1735]; preceded by a table of contents [in the hand of Michael Rophino Lacy]. From the absence of the ballets throughout the opera, it is probably the version used at the repetition of the work in 1736. (See edition published by the Händel-Gesellschaft, vol. 86.) Characters: Bradamante, Melisso, Morgana, Alcina, Ruggiero, Oberto, and Oronte.

Additional 31569.

Paper; ff. 132. 18th cent. Oblong folio.

"ALESSANDRO Severo": Pasticcio in 3 Acts, with overture, symphonies, and accompaniments for horns, oboes, flutes, bassoons, and strings, and a figured bass for harpsichord, in score. [By Handel, 1738.] Arranged from earlier works of the composer's, with a new overture. Characters, as in Add. 16143 (above, p. 332).

Additional 31571.

Paper; ff. 185. 18th cent. Quarto. Belonged to Thomas Field, organist of Bath, in 1808.

TRANSCRIPTS made by John Christopher Smith from Operas by Handel, in score. Unless the contrary is stated, they are arias. The symphonies and accompaniments are generally for violins or mixed strings, with the occasional addition of oboes (which are, however, only once named—in no. 1). "H.G." in the following descriptions refers to the Händel-Gesellschaft's edition of the operas in question.

1. "Cangia al fine il tuo rigore": duet [from "Amadigi," 1715]; apparently introduced in "Il Pastor Fido" [? at its revival in 1734]. f. 3.
2. "A chi vive di speranza" [from "Muzio Scævola," 1721]. Not in "H.G." f. 11.
3. "S' or mi dai pene." This and nos. 4–17 are headed "Additional Songs in 'Ottone'" [1722]. Not in "H.G." f. 15.
4. "Benche mi sia crudele." f. 18.
5. "Nel tuo sangue." f. 20b.
6. "S' io dir potessi." f. 22b.
7. "Non tardate a festeggiar": duet. Not in "H.G." f. 25b.
8. "A teneri affetti": duet. f. 30.
9. "Cara, tu nel mio petto." f. 34.
10. "Spera si, mi dice il core." f. 35b.
11. "Tra queste care ombre." f. 39.
12. "Gode l' alma consolata." f. 41.
13. "Cervo altier." f. 45.
14. "Vinto è l' amor." f. 49.
15. "Io sperai trovar riposo." f. 51b.
16. "Di far le sue vendette." f. 54.
17. "Un disprezzato affetto." f. 58b.
18. "Doppo l' ombre d' un fiero sospetto"; from "Floridante" [1721]. f. 62.
19. "Lascio ti, o bella"; from the same opera [the second version published in the "H.G." appendix]. f. 66.
20. "Se ad un costante core." This and nos. 21–28 are from "Tamerlano" [1724]. f. 68.
21. "Su la sponda del pigro Lete." f. 69b.
22. "Empi, se mi sdegnate." Not in "H.G." f. 71.

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23. "Lacci, ferri, che mi stringete." f. 73b.
24. "Quando il fato e più spietato." Not in "H.G." f. 77.
25. "Padre amato": recitative and aria, f. 79.
26. "Coronato (*sic*) di gigli": duet. f. 83.
27. "Vedrò ch' un dì si cangerà": duet. f. 86b.
28. "Conservate per mia figlia questa inutile pietà." f. 89.
29. "La speranza all' alma mia grida." This and nos. 30–34 are headed "Additional Songs in 'Julius Cæsar'" [1723]. f. 92.
30. "S' armi a miei danni." f. 94.
31. "Chi perde un momento." f. 98b.
32. "Dal mio brando." f. 100b.
33. "Scorta siate." Not in "H.G." f. 102.
34. "Sperai ne m' ingannai." f. 107.
35. "Sono i colpi della sorte." This and nos. 36–39 are headed "Additional Songs in 'Rodelinde'" [1725]; but no. 36 is only published in the 1734 version of "Il Pastor Fido." f. 110.
36. "Si rivedrò la sola mia speranza." Not in "H.G." f. 118.
37. "Ahi, perche, giusto Ciel." f. 116.
38. "Vivi, Tiranno." f. 118.
39. "D' ogni crudel martir": duet. Not in "H.G." f. 124b.
40. "L' armi implora dal tuo figlio." This and no. 41, "Additional Songs in 'Alexandre'" [1726], were written for Sig^ra^ Faustina [Hasse]. The present number is the second version in the "H.G." appendix. f. 130.
41. "Si dolce lusingar." f. 133."

Additional 31593, *passim*.

Paper; 18th cent. Oblong folio. See also below, under Songs.

Arias, *etc.*, apparently from Operas, with symphonies and accompaniments for strings (and occasionally, where mentioned below, other instruments also), in score. Nos. 1–8 are by Nicolò Antonio Porpora; the others by Leonardo Vinci.

1. "Il Pastor, se torna Aprile"; with horns, flutes, *etc.* [From "Semiramide," 1729.] ff. 1–12.
2. "Vanne e vivi": duet. f. 4.
3. "Sì pietoso il tuo Labro ragiona"; from an Opera in which one of the characters is Tamiri. f. 30.
4. "Ah, ah! Che nel dirti addio." [From "Issipile," 1723.] f. 34.
5. "Finchè per te mi palpita"; from "Ezio" [1728]. f. 38.
6. "Se viver non poss' io": duet. In the Fitzwilliam Museum MS. (30 F. 26), the date of which is about 1730, this is directed to be sung by Rosa and Arm...o. f. 42.
7. "Son prigioniera d' amore." f. 48.
8. "Così tuona." f. 54.
9. "Innamorata dolce mia fiamma." f. 58.
10. "Sullo svenato amante." f. 62.
11. "Men superba andrà la sorte." f. 67.
12. "Deh, squarciami il seno." f. 72.
13. "Dovea svenarti allora"; from "Catone" [1727]. f. 76.
14. "Se d' un' amor tiranno" [from "Artaserse," 1730]. f. 81.
15. "Conservati fedele" [from the same work]. f. 85.
16. "Sento destarmi in petto": trio. f. 90.
17. "Deh, in vita ti serba": quartet, with trumpets, *etc.* [From "Catone."] f. 104.
18. "Giurai d' amarti." f. 115.
19. "Prenderò da tuoi bei Lumi." f. 119.
20. "Barbari, sì, v' intendo"; from "Catone." f. 123.
21. "Non so frenare il pianto" [from "Demetrio"]. f. 127.

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Additional 31605.

Paper; ff. 119. 18th cent. Oblong folio.

RECITATIVES and arias from Italian operas of the first half and middle of the 18th century, in score. Unless the contrary is stated, the symphonies and accompaniments are for strings. Where other instruments are named, they are indicated below.

1. "Son Regina e sono amante" [from "Didone abbandonata," 1730]. "Vinci." Belonged to Signora Giustina Turcotti in 1729. f. 1.
2. "Numi, se giusti siete"; from "Adriano in Siria," 1754. "Dauid Perez." f. 4.
3. "D'un genio che m'accende" [from "Semiramide," 1750]. By the same. f. 10.
4. "Ma già vacilla il piè"; from "Baiazet," by L. Leo [1722]. f. 16.
5. "Vado; ma doue, oh Dio"; with oboes, horns, *etc.* [From "Didone abbandonata," 1752.] "Ba[l]dassar Galuppi." f. 20.
6. "... in quest' amplesso"; apparently from the same Opera as no. 4. f. 27b.

With the few exceptions indicated below, the following thirteen numbers are by Leo and have only a bass for harpsichord. A few of them are possibly not taken from operas.

7. "Soffro d' amore il reo martire." f. 30.
8. "L' acerba mia ferita"; from "Olimpia" [probably J. A. Hasse's "Olimpia in Eruda," 1740]. f. 32.
9. "Ingannato dalla sorte." f. 34.
10. "Dirti, ben mio, vorrei"; with violin and bass. From the pasticcio, "Alessandro in Persia" [1741]. f. 36.
11. "L' augel che more." f. 38.
12. "Parto, ma del mio affanno ti pentirai"; from the pasticcio, "Alessandro in Persia" [1741]. "[J. A.] Hasse." f. 40.
13. "Troppe a desiri miei"; with violin and bass. Anonymous. f. 42.
14. "Amo te solo" [from "La clemenza di Tito," 1735]. f. 46.
15. "Dall' amor più suenturato gode il Cor" [from "Orfeo"]. "Porpora." f. 48b.
16. "Vo pago rendere tuo bel desio." f. 49b.
17. "Il Pastor se torna" [from "Semiramide"]. Anonymous. f. 51b.
18. "Presso al caro amato" [from the pasticcio, "Meride e Selinunte" 1740]. Probably by Leo. f. 53.
19. "Se mai senti" [from "La Clemenza di Tito"]. Anonymous. f. 54b.
20. "Vedo l' ombra del mio bene"; with violin and bass. [From "Olimpia," 1740.] "Hasse." f. 56b.

The remaining pieces, with the possible exception of no. 25, are by Baldassare Galuppi, detto il Buranello.

21. "Voi auete un bel visetto." f. 59.
22. "Ti parla il core"; with flutes, horns, *etc.* Sung at Pisa in 1758 by Giuseppe Belli. f. 64.
23. "Dal tuo gentil sembiante"; with flutes, horns, *etc.* [From "Demetrio," 1748.] f. 72.
24. "Deh, non oscuri mai"; Pisa, 1758. [From "Attilio Regolo."] f. 83.
25. "Siete barbare, ò stelle"; with oboes, *etc.* f. 92.
26. "Io ti lascio, ò figlia amata"; with oboes, horns, *etc.* f. 102.
27. "Lo spero, lo credo." f. 114.

Additional 31625, ff. 18–122.

Paper; 18th cent. Oblong folio. See also under sacred Songs (vol. i, p. 444).

SINGLE numbers (for 1 voice, unless the contrary is stated), with accompaniments for strings (except no. 13), in score, apparently all of

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them taken from Operas. Nos. 1–12 are by Leonardo Leo; nos. 14–18, anonymous.

1. "Se non vivremo insieme": duet. f. 18.
2. "Per dar vita." Sung by Tesi. f. 28.
3. "La destra ti chiedo": duet from "Demofoon[te]." Sung by Caffarelli and La Turcotti. f. 33.
4. "Ritorna in questo sen." Sung by Salimbeni. f. 41.
5. "E nato per penare." Sung by Tesi. f. 46.
6. "L' amante tortorella." f. 51.
7. "Non so donde viene"; from "L' Olimpiade" [1737]. f. 56.
8. "Ti lascio, oh Dio"; from "Achille" [about 1743]. Sung by Gizziello. f. 61.
9. "Ah, perdona al primo affetto" [from "La Clemenza di Tito," 1735]. f. 70.
10. "Tu me da me dividi"; from "L' Olimpiade." f. 73.
11. "Vorrei che il caro bene." f. 79.
12. "Parto, perchè." Sung by Salimbeni. f. 84.
13. "Tu che ferita sei." "Antonio Salieri." f. 89.
14. "Vengo a voi." f. 93.
15. "Sul mio Labro." f. 98.
16. "Nocchier che mira vicino il Lido." f. 102.
17. "Per abbattere la sorte." f. 108.
18. "L' innocenza de' suoi sguardi." f. 113.
19. "Sento due fiamme"; with oboe, *etc.* By L. Vinci. f. 118.

Additional 31631.

Paper; ff. 29. 18th cent. Oblong quarto.

Selections, with accompaniments, in score, from an Opera at the beginning of which are written the words "Ruggiaro amorodo" (*sc.* "Ruggiero amoroso"), to which has been added in pencil "del Sig^r Hasse," but on what authority it does not appear, as the work is evidently different from Hasse's Opera of that name (see Add. 16025). Unless the contrary is stated, they are arias preceded by recitatives, with a figured bass, interspersed among which are a few ritournelles for strings, which instruments are also used in nos. 1 and 2. Characters: Ruggiero, Balduino, Riccardo, Rosalia, Fau...(?).

1. "Perchè si pieghi quel duro cor." f. 1.
2. "Il sospirato ben." f. 5.
3. "Lasciar di piangere." f. 12.
4. "Se prepara al tuo gran core." f. 13b.
5. "Và, ritorna a chi ti brama." f. 18b.
6. "Mio Cor, perche pauenti." f. 20.
7. "Cederai—Non cederò": duet. f. 23.
8. "Dal mio sol l' alba." f. 24b.
9. "Infedel mi credi." f. 26.
10. "S' il mio brando." f. 27b.

Additional 31637, *passim*.

Paper; 18th cent. Oblong folio. See also under Masses (vol. i, p. 228).

Arias, *etc.*, apparently from Operas, with symphonies and accompaniments for strings, in score.

1. "Che gran pena trafigge il mio Core." "Sassone" (*sc.* Hasse). f. 1.
2. "Torna innocente" [from "Artaserse," 1730]. By the same. f. 8.
3. "In che t'offende"; from "Catone" [1732]. By the same. ff. 17–21b.
4. "Di pena, di scempio." "[F.?] Feo." f. 74.

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5. "Mio caro bene." This and nos. 6–9, including three duets, are by "[Domenico] Sarro." f. 79.
6. "Caro mio bene amato." f. 89.
7. "Io ti lascio." f. 97.
8. "Cara, da tuoi bei lumi." f. 105.
9. "Vorrei discioglière." f. 109.

Additional 31644.

Paper; ff. 121. 18th cent. Oblong folio.

"IMENEO E Venere:" so-called "Cantata," for 4 voices, with symphonies and accompaniments for horns, oboes, and strings, in score, by [Baldassare Galuppi, detto il] Buranello. *Autograph.* The work is divided into 3 short parts, occasionally styled Acts, each of which is subdivided into scenes. Characters: Venus, Urania, Hymenæus, and Mars.

Additional 31674, *passim.*

Paper; 18th cent. Oblong folio. See also under Duets (above, p. 82).

OPERATIC numbers with orchestral symphonies and accompaniments, in score. Instruments named—other than strings—are indicated below.

1. Aria (Amore), beg. "Nell' idea ch' ei volgi in mente"; with flutes, horns, bassoons, *etc.* "Cavaliere Gluck." f. 1.
2. Symphony from "Paride e[d] Elena" [1770]; with the same instruments, oboes, trumpets, drums, *etc.* By the same. f. 13.
3. "Lungi dal ben che s' ama"; with flutes, *etc.* Anonymous. f. 32.
4. "Cervo in bosco": recitative and aria, with trumpets, *etc.*, from an Opera in which one of the characters is Fileno. Anonymous. f. 37.
5. "Con l' ardor della tua face." Anonymous. f. 48.
6. "Qual disarmata nave." Anonymous. ff. 52–56.
7. "Care luci." "Antonio Sacchini." f. 65.
8. "Numi, se giusti siete"; from "Adriano [1755]." "[Andrea] Bernasconi." f. 72.
9. Aria (Dircea), beg. "E specie di tormento." [From "Temistocle," 1744?] By the same. f. 78.
10. "Perdona, o figlio amato." "— Bracci." f. 84.
11. "Scherza il nocchier" [from "Demetrio."] "— Corselli." f. 88.
12. "Piange la lontananza." "[G. M.] Schiassi." f. 96.
13. "Cara, addio; dammi un' amplesso." "[Geminiano] Giacomelli." f. 102.
14. "Per te costante." By the same. f. 105.
15. "Resto per te." "— Redi." f. 109.
16. "So che fedel mi sei." "[Michele] Fini." f. 115.
17. "Deh, lascia, core." Anonymous. f. 120.
18. "Mi Credi infedele" [from "Siroe"]. Anonymous. f. 122.

Additional 31676, *passim.*

Paper; 18th cent. Quarto. The MS. belonged to G. H. Broekhuijzen of Amsterdam. See also under Oratorios (vol. i, p. 376), and Songs (below).

"RECUEIL D'Airs," including a duet (no. 22), with a bass (in almost all cases figured) for harpsichord, in score. Anonymous.

1. "Manes des Rois" [from "Tancrède," 1702]; by A. Campra. f. 14.
2. "La nuit ramène en vain le repos." f. 14b.

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Additional 24297, ff. 41–52.

Paper; 18th cent. Oblong folio. The MS. also contains a Mass (vol. i, p. 226).

"PRENDI quel ferro, ò Barbaro": aria (No. 9?), with accompaniments for strings, in score, by Leonardo Leo. At the end (f. 49), are two extra 1st and 2nd violin parts.

Additional 24304.

Paper; ff. 164. 18th cent. Folio.

"ATYS": tragedy in 5 Acts, with overture, symphonies and accompaniments for flutes, oboes, and strings, and a figured bass for harpsichord, in score, by Jean Baptiste Lully [1676]. For the names of the characters see Add. 16045 (above, p. 237), which is, however, a much less full copy, and differs considerably from the present one.

Additional 24306.

Paper; ff. 157. 18th cent. Oblong quarto. Belonged to J[oseph] M[acdonald] Harris, and afterwards to Dr. H. Gauntlett.

OVERTURE and twelve arias, with symphonies and accompaniments for horns, oboes, flutes (once), and strings, in score, from "Eumene" [1746], by Nicolò Jommelli. They are:—

1. "Parto, è uer." f. 20b.
2. "Con mio, con tuo dolore." f. 28.
3. "Corri con asta." f. 33b.
4. "Al caro Idolo mio." f. 45b.
5. "Care luci, deh, cessate." f. 50.
6. "Orrida nube." f. 55.
7. "Priua del caro sposo." f. 69.
8. "Qual nocchier, che in alto mare." f. 75.
9. "Turba talor la pace." f. 91b.
10. "Vittima del mio sdegno." f. 115b.
11. "Crudel, negl' occhi impressi." f. 131b.
12. "Parmi già che s' appressi il mio bene." f. 143b.

Additional 24307, *passim*.

Paper; 18th cent. Oblong folio. The MS. was presented at the end of the 18th century to C[harles] Wesley by Sir Edward Walpole. See also under sacred Songs (vol. i, p. 444), and secular Songs (below).

ARIAS from Italian Operas of the first half and middle of the 18th century, with symphonies and accompaniments for strings (unless the contrary is stated), in score.

1. "Vedrò fra poco." In the hand of John Christopher Smith. *Imperfect* at the beginning. This and nos. 2–4 are by Handel. f. 3.
2. "Dimmi, cara"; with violin and bass. [From "Scipione," 1726.] f. 6b.
3. "Sparite, o pensieri"; from "Admetus" [1726?]. f. 8.
4. "Gode l'alma" [from "Ottone," 1722]. In Smith's hand. f. 10.
5. "Pupille amate"; with a bass only. Anonymous. f. 14.
6. "Ah, si! morrò." *Imperfect* at end. Apparently by Handel. In Smith's hand. f. 15.
7. "Si, caro"; with violin and figured

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bass. From "Admetus." By Handel. f. 18.
8. "Io ti leuo"; with violin and bass. Anonymous. f. 20.
9. "Pupille care." "Gio. Adolfo Hasse." f. 21.
10. "Per amor se il cor sospira"; from "Astianatte" [1725]. "Leonardo Vinci." f. 25.
11. "Qual con l'aura"; sung by Farinelli. "Leo." f. 32.
12. "Sentirsi dire dal caro bene." [From "Semiramide riconosciuta," 1723.] "Vinci." f. 40.
13. "Son qual per mare ignoto"; from "L' Olimpiade" [1754]. "David Perez." f. 44.
14. "Son sventurato"; with a bass only. Anonymous. f. 50.
15. "Quel Ruscelletto"; from "La Forza d' amore." "Paradies." f. 52.
16. "Sfogasti, o Ciel"; with horns, oboes, *etc.*; from "Nerone." "[Ottavio] Albuzi." f. 54.
17. "Do (*sc.* Vo) solcando un mar crudele"; from "Artaserse" [1730]. "Leo[nar]do Vinci." f. 70.
18. "In quel labro pallidetto"; from "La Forza d' amore." "Paradies." f. 77.
19. "Il mar delle mie pene." Anonymous. f. 81.
20. "Bel[le] alme fortunate"; from "Nerone." "Ottauio Albuzi." f. 84.
21. "Santi numi"; dated "Haffnie (*sc.* Copenhagen), 27 Apr. 1760." f. 90.
22. "Soportar non devo in pace." In the same hand. f. 93.
23. "O portento": recitative and aria, with flutes, horns, *etc.* [From "Armida," 1760.] "Traetta." f. 110.
24. "Di quest' aura." In the same hand. f. 122.
25. "Ah quale ardor": recitative and aria, with flutes, oboes, horns, *etc.* In the same hand. f. 129b.
26, 27. "So tenderly I love him," and "Thro' the Prince and the Peasant": recitatives and airs, with horns, oboes, *etc.* From "Hippolito." "[Thomas] Roseingrave." ff. 134, 138.

Additional 29274, *passim*.

Paper; 18th cent. Oblong folio. See also under Songs (below).

ARIAS, duets, *etc.*, with symphonies and accompaniments for strings and (in the last number) for trombe da caccia, also, in score, by Giovanni Battista Pergolesi.

1. "Perchè non m' uccidi." f. 1.
2. "Tu non curi." f. 5.
3. "La ragion, gli affetti"; from "Adriano [in Siria," 1734]. f. 11.
4. "L' estremo pegno" [from the same Opera]. f. 19.
5. "Deh, t' accheta." f. 24.
6. "Grandi, è ver, son le tue pene." [From "L' Olimpiade," 1735.] f. 30.
7. "Oh dio, sei troppo barbara." [From "Flaminio," 1735.] f. 38.
8. "Io ti dissi." f. 38.
9. "Quel dolente pastorello." f. 45.
10. "Empio amor." f. 49.
11. "Che fiero martire." ff. 55–58b.
12. "Superbo di me stesso"; from "L' Olimpiade." f. 67.
13. "Parto; non ti sdegnar." [From "Ciro riconosciuto."] f. 73.
14. "Trucidati a queste piante." f. 76.
15. "Giusti Numi." f. 80.
16. "'Gnora crediteme": described as "Aria Buffa, Napoletana." f. 84.
17. "Tu resterai, mia cara." f. 89.
18. "Per queste amare Lacrime." f. 94.
19. "Trema il cor." f. 97.

Additional 31154, ff. 1–203.

Paper; 18th cent. Oblong folio. See also under Pianoforte Solos (in vol. iii).

"LUCIO VERO": Opera in 3 Acts, with symphonies and accompaniments for flutes, horns, oboes, trumpets, bassoons, and strings, and a

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figured bass for harpsichord, in score, by [T.] Trajetta, *sc.* Traetta. Characters: Lucio Vero, Berenice, Vologeso, Aniceto, Flavio, and Lucilla.

Additional 31490, ff. 2–84b *passim.*

Paper; 18th cent. Oblong quarto. See also under Madrigals (above, p. 175).

ARIAS and duets, with basses (occasionally figured) for harpsichord and (in nos. 1 and 2) additional parts for strings, in score. They appear to be taken from Operas.

1. "Se fedel, cor mio, tu sei" [from "Gli orti Esperidi"]. "Gius[e] S[t] Martini." f. 2.
2. "Vna moglie, madamina"; written for Serafina Penni. "Tomaso Traetta." Belonged to Major Dixon. f. 7.
3. "Tergi quel caro ciglio." "Davide Perez." f. 14.
4. Duet (Meg . . . . and Lici[nio ?]), beg. "Caro amico, addio." "Tenducci." f. 46.
5. "Cara, ti lascio; addio." "Gio. Batt[ist]a Pescetti." f. 48.
6. "Prendi, o caro." "Domenico Paradies." f. 50.
7. "Tu sai come t'amo. "Bonno." f. 82.

Additional 31506, ff. 165–175b.

Paper; 18th cent. Oblong folio. See also under Songs (below).

"ARIE nel primo atto della comedia d' 'Aldimiro'"; with accompaniments for strings and a bass (occasionally figured) for harpsichord, in score. By Alessandro Scarlatti [1692].

1. "Se di Tisbe haurò la sorte." f. 165.
2. "Due vaghe pupille." f. 166b.
3. "Astri fieri." f. 168b.
4. "Forse non bastano." f. 169b.
5. "Non ha si dolci tempre." f. 171.
6. "M' offra pur con forte assalto." f. 173.
7. "Chi l' alma m' ha tolta." f. 174b.

Additional 31515, ff. 1–92.

Paper; 18th cent. Oblong folio. See also under Duets (above, p. 91).

ARIAS, *etc.*, with symphonies and accompaniments for strings, and a bass (occasionally figured) for harpsichord, in score. Except where the contrary is stated, they are from Operas by Alessandro Scarlatti.

1–10. "Se mi dira" (f. 1), "Ritenga la virtù" (f. 2), "Se v' è alcun" (f. 3b), "Che cosa gustosa" (f. 5), "S' ha da penare" (f. 6b), "Se vuol la sorte" (f. 7b), "Dell' aura al respirare" (f. 9), "Cara, non piangere" (f. 11b), ". . . . guerra accenderò" (f. 13b), and "Parto, addio" (f. 15b); from "Scipione [nelle Spagne," 1714].

11–13. "Al dispetto dell sospetto" (f. 18b), "Mi fai pur videre" (f. 19b), and "Dormi pur e sogna" (f. 21b); from "L' Equivoco nel sembiar" [1700].

14–22. "L' alma mia già si consola" (f. 23), "Il destin ver noi clemente" (f. 25), "Illustre il sangue mio" (f. 26b), "Con l' arte del mio cor" (f. 28b), "Ti sovuenga" (f. 30), "Sono in mar" (f. 32b), "Miei fidi" (f. 35b), "Veggo nel tuo bel Volto" (f. 38b), and "Tutto d' orrori" (f. 41); from "Carlo Rè d' Alemagna" [1716].

23–44. "Bello ma superbetto" (f. 43b), "Di donna è vil (?) core" (f. 45), "Alma afflitta" (f. 46b), "Quello è il Trono" (f. 48), "Come in verde Collinetta" (f. 48b), "Qual nocchiero" (f. 50), "Cara benda" (f. 52b), "Vagli (*sc.* vaghi) fiori" (f. 54), "Non ea

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(*sc.* ha) pregio l'Amor mio" (f. 55b), "Prischi orio (*sc.* eroi) ne' vostri Figlio (*sc.* figli) inspirate" (f. 56b), "L' Innocenta (*sc.* innocenza) difendete" (f. 58b), "Numi dell' arsa (*sic*), dite" (f. 59b), "Veggio ben" (f. 61), "Gioue già stringe" (f. 62), "Barbaro, i voti miei" (duet, f. 63), "Non son più quelle catene" (duet, f. 65), "Vn raggio di speranta" (*sic*, f. 67b), "Io non voglio" (f. 69b), "Due bellissime pupille" (f. 71), "Tormentoso Augello" (f. 73), "Resta in braccio" (duet, f. 75b), and "Il tuo pianto" (f. 77); from "Il Ciro" [not Metastasio's "Ciro riconosciuto"].

45. "Non affanno." "Leonardo Leo." This and the three remaining numbers are in a different hand from the above. f. 79.
46. "Quello sdegno." "Pergolesi." f. 82.
47. "Quando senti la Campana." Anonymous. f. 83b.
48. "Un altr' oggetto" [from "Arianna e Teseo," 1714]. "Porpora." ff. 86, 90.

Additional 31516, ff. 1–31.

Paper; 18th cent. Oblong folio. The MS. appears to have belonged to T. H., Rev. — Heathcote, and Wm. Crotch (see f. 1). It contains also Songs (after 1735), described below.

Arias, *etc.*, apparently from Operas, with instrumental accompaniments, in score. Nos. 3–6, though described as con violini, have only a bass (𝄢 for harpsichord).

1. Duet. "Prence, e uer"; with horns and strings. "— Scarlatti." f. 1.
2. "So l'amor tuo"; with strings. [From "Siroe."] "Giuseppe Scarlatti." f. 15.
3. "Numi, se giusti siete." This and nos. 4–6 are from the same composer's "Adriano in Siria," 1752. f. 19.
4. "L' ingrato m' inganna." f. 21.
5. "Dal labro che t' accende." f. 23.
6. "Prigioniera abbandonata." f. 25.
7. Aria, "Che giova il dirmi"; with strings. "Leo." f. 27.

Additional 31527.

Paper; ff. 145. 18th cent. Oblong folio. Bookplate of Thomas Bever, LL.D.

"La Fede ne' Tradimenti. Rapresentata nel Teatro di Luxemburg per ordine di S. M. la Regina. Posta in Musica da Sig^r Attilio Ariosti, Maestro di Musica [di] S. M^sta": Opera in 3 Acts, with overture, symphonies, and accompaniments for oboes, bassoons, and strings, and a figured bass for harpsichord, in score. In a French hand—the same as Add. 31543 (below, p. 338). Characters: Fernando, Elvira, Anagilda, Garzia, *etc.*

Additional 31541.

Paper; ff. 124. 18th cent. Oblong folio. Bookplate, with arms, of Robert Smith.

"Opera I^a ['Cefalo e Procride']. Rapresentata nel Teatro di Litzenbourg Del S^r Giou. [Battista] Bononcini": a one-act Opera, with symphonies and accompaniments for flutes, oboes, and strings, and a figured bass for harpsichord, in score. Characters: Aurora, Cefalo, Procride, Atenice, Titone, and Zeffiro.

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Additional 31542.

Paper; ff. 219. 18th cent. Oblong folio.

"Il Trionfo di Camilla": Opera attributed to Giovanni [Battista] Buononcini, but more probably by M. A. Buononcini [1697 ?]. See the description of Add. 14185, a rather earlier copy, above, p. 240.

Additional 31543.

Paper; ff. 110. 18th cent. Oblong folio. Belonged to J. S[tafford] Smith, in 1787.

"Turno Aricino: Drama Per Musica. Poesia del Sig^r Silvio Stampiglio. Musica del Sig^r Giou^i [Battista] Bononcini [about 1710]." In 3 Acts, with symphonies and accompaniments for oboes, chalumeaux, flutes, bassoons, and strings (including viol d'amore), and a figured bass for harpsichord, in score. The Opera is ascribed by Clément and Larousse to M. A. Buononcini (see Catalogue of Additions). Characters as above, p. 241.

Additional 31544.

Paper; ff. 61. 18th cent. Oblong folio. Belonged to Joseph Warren.

Airs and duets from "L'Erminia": opera, with symphonies and accompaniments for strings and a figured bass for harpsichord, in score. By [G. B.] Buononcini [1723].

Additional 31562.

Paper; ff. 112. 18th cent. Oblong folio. Bookplate of Edward Stephenson, of Farley Hill.

"Radamiste": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, trumpets, horns, bassoons, strings, and harpsichord, in score, by Handel, 1720. The present MS. is in the hand of his amanuensis, John Christopher Smith, and corresponds with the edition published by the Händel-Gesellschaft, except that all the recitatives are omitted and one short symphony. For a further account of the work, see the Catalogue of Additions. Characters: Polissena, Tiridate, Zenobia, Radamisto, Farasmane, Fraarte, and Tigrane.

Additional 31565.

Paper; ff. 132. 18th cent. Oblong folio.

"Orlando": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, bassoons, and strings (including "violette marine," *sc.* viole d' amore), and a figured bass for harpsichord, in score, by Handel, 1733 [composed in 1732]. The handwriting very much resembles that of John Christopher Smith, Handel's amanuensis. Characters: Zoroastro, Orlando, Dorinda, Angelica, and Medoro.

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Additional 31566.

Paper; ff. 55. 18th cent. Folio.

"ALCINA": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, strings, *etc.*, and a figured bass for harpsichord, in score, by Handel [1735]; preceded by a table of contents [in the hand of Michael Rophino Lacy]. From the absence of the ballets throughout the opera, it is probably the version used at the repetition of the work in 1736. (See edition published by the Händel-Gesellschaft, vol. 86.) Characters: Bradamante, Melisso, Morgana, Alcina, Ruggiero, Oberto, and Oronte.

Additional 31569.

Paper; ff. 132. 18th cent. Oblong folio.

"ALESSANDRO Severo": Pasticcio in 3 Acts, with overture, symphonies, and accompaniments for horns, oboes, flutes, bassoons, and strings, and a figured bass for harpsichord, in score. [By Handel, 1738.] Arranged from earlier works of the composer's, with a new overture. Characters, as in Add. 16143 (above, p. 332).

Additional 31571.

Paper; ff. 135. 18th cent. Quarto. Belonged to Thomas Field, organist of Bath, in 1808.

TRANSCRIPTS made by John Christopher Smith from Operas by Handel, in score. Unless the contrary is stated, they are arias. The symphonies and accompaniments are generally for violins or mixed strings, with the occasional addition of oboes (which are, however, only once named—in no. 1). "H.G." in the following descriptions refers to the Händel-Gesellschaft's edition of the operas in question.

1. "Cangia al fine il tuo rigore": duet [from "Amadigi," 1715]; apparently introduced in "Il Pastor Fido" [? at its revival in 1734]. f. 3.
2. "A chi vive di speranza" [from "Muzio Scævola," 1721]. Not in "H.G." f. 11.
3. "S' or mi dai pene." This and nos. 4–17 are headed "Additional Songs in 'Ottone'" [1722]. Not in "H.G." f. 15.
4. "Benche mi sia crudele." f. 18.
5. "Nel tuo sangue." f. 20b.
6. "S' io dir potessi." f. 22b.
7. "Non tardate a festeggiar": duet. Not in "H.G." f. 25b.
8. "A teneri affetti": duet. f. 30.
9. "Cara, tu nel mio petto." f. 34.
10. "Spera si, mi dice il core." f. 35b.
11. "Tra queste care ombre." f. 39.
12. "Gode l' alma consolata." f. 41.
13. "Cervo altier." f. 45.
14. "Vinto è l' amor." f. 49.
15. "Io speral trovar riposo." f. 51b.
16. "Di far le sue vendette." f. 54.
17. "Un disprezzato affetto." f. 58b.
18. "Doppo l' ombre d' un fiero sospetto"; from "Floridante" [1721]. f. 62.
19. "Lascio ti, o bella"; from the same opera [the second version published in the "H.G." appendix]. f. 66.
20. "Se ad un costante core." This and nos. 21–28 are from "Tamerlano" [1724]. f. 68.
21. "Su la sponda del pigro Lete." f. 69b.
22. "Empi, se mi sdegnate." Not in "H.G." f. 71.

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23. "Lacci, ferri, che mi stringete." f. 73b.
24. "Quando il fato è più spietato." Not in "H.G." f. 77.
25. "Padre amato": recitative and aria, f. 79.
26. "Coronato (*sic*) di gigli": duet. f. 83.
27. "Vedrò ch' un dì si cangerà": duet. f. 86b.
28. "Conservate per mia figlia questa inutile pietà." f. 89.
29. "La speranza all' alma mia grida." This and nos. 30–34 are headed "Additional Songs in 'Julius Cæsar'" [1723]. f. 92.
30. "S' armi a miei danni." f. 94.
31. "Chi perde un momento." f. 98b.
32. "Dal mio brando." f. 100b.
33. "Scorta siate." Not in "H.G." f. 102.
34. "Sperai ne m' ingannai." f. 107.
35. "Sono i colpi della sorte." This and nos. 36–39 are headed "Additional Songs in 'Rodelinde'" [1725]; but no. 36 is only published in the 1734 version of "Il Pastor Fido." f. 110.
36. "Si rivedrò la sola mia speranza." Not in "H.G." f. 113.
37. "Ahi, perche, giusto Ciel." f. 116.
38. "Vivi, Tiranno." f. 118.
39. "D' ogni crudel martir": duet. Not in "H.G." f. 124b.
40. "L' armi implora dal tuo figlio." This and no. 41, "Additional Songs in 'Alexandre'" [1726], were written for Sig^ra^ Faustina [Hasse]. The present number is the second version in the "H.G." appendix. f. 130.
41. "Si dolce lusingar." f. 133."

Additional 31593, *passim*.

Paper; 18th cent. Oblong folio. See also below, under Songs.

Arias, *etc.*, apparently from Operas, with symphonies and accompaniments for strings (and occasionally, where mentioned below, other instruments also), in score. Nos. 1–8 are by Nicolò Antonio Porpora; the others by Leonardo Vinci.

1. "Il Pastor, se torna Aprile"; with horns, flutes, *etc.* [From "Semiramide," 1729.] ff. 1–12.
2. "Vanne e vivi": duet. f. 4.
3. "Sì pietoso il tuo Labro ragiona"; from an Opera in which one of the characters is Tamiri. f. 30.
4. "Ah, ah! Che nel dirti addio." [From "Issipile," 1723.] f. 34.
5. "Finchè per te mi palpita"; from "Ezio" [1728]. f. 38.
6. "Se viver non poss' io": duet. In the Fitzwilliam Museum MS. (30 F. 26), the date of which is about 1730, this is directed to be sung by Rosa and Arm...o. f. 42.
7. "Son prigioniera d' amore." f. 48.
8. "Così tuona." f. 54.
9. "Innamorata dolce mia fiamma." f. 58.
10. "Sullo svenato amante." f. 62.
11. "Men superba andrà la sorte." f. 67.
12. "Deh, squarciami il seno." f. 72.
13. "Dovea svenarti allora"; from "Catone" [1727]. f. 76.
14. "Se d' un' amor tiranno" [from "Artaserse," 1730]. f. 81.
15. "Conservati fedele" [from the same work]. f. 85.
16. "Sento destarmi in petto": trio. f. 90.
17. "Deh, in vita ti serba": quartet, with trumpets, *etc.* [From "Catone."] f. 104.
18. "Giurai d' amarti." f. 115.
19. "Prenderò da tuoi bei Lumi." f. 119.
20. "Barbari, sì, v' intendo"; from "Catone." f. 123.
21. "Non so frenare il pianto" [from "Demetrio"]. f. 127.

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Additional 31605.

Paper; ff. 119. 18th cent. Oblong folio.

RECITATIVES and arias from Italian operas of the first half and middle of the 18th century, in score. Unless the contrary is stated, the symphonies and accompaniments are for strings. Where other instruments are named, they are indicated below.

1. "Son Regina e sono amante" [from "Didone abbandonata," 1730]. "Vinci." Belonged to Signora Giustina Turcotti in 1729. f. 1.
2. "Numi, se giusti siete"; from "Adriano in Siria," 1754. "Dauid Perez." f. 4.
3. "D'un genio che m'accende" [from "Semiramide," 1750]. By the same. f. 10.
4. "Ma già vacilla il piè"; from "Baiazet," by L. Leo [1722]. f. 16.
5. "Vado; ma doue, oh Dio"; with oboes, horns, *etc.* [From "Didone abbandonata," 1752.] "Ba[l]dassar Galuppi." f. 20.
6. "... in quest' amplesso"; apparently from the same Opera as no. 4. f. 27b.

With the few exceptions indicated below, the following thirteen numbers are by Leo and have only a bass for harpsichord. A few of them are possibly not taken from operas.

7. "Soffro d' amore il reo martire." f. 30.
8. "L' acerba mia ferita"; from "Olimpia" [probably J. A. Hasse's "Olimpia in Eruda," 1740]. f. 32.
9. "Ingannato dalla sorte." f. 34.
10. "Dirti, ben mio, vorrei"; with violin and bass. From the pasticcio, "Alessandro in Persia" [1741]. f. 36.
11. "L' augel che more." f. 38.
12. "Parto, ma del mio affanno ti pentirai"; from the pasticcio, "Alessandro in Persia" [1741]. "[J. A.] Hasse." f. 40.
13. "Troppe a desiri miei"; with violin and bass. Anonymous. f. 42.
14. "Amo te solo" [from "La clemenza di Tito," 1735]. f. 46.
15. "Dall' amor più suenturato gode il Cor" [from "Orfeo"]. "Porpora." f. 48b.
16. "Vo pago rendere tuo bel desio." f. 49b.
17. "Il Pastor se torna" [from "Semiramide"]. Anonymous. f. 51b.
18. "Presso al caro amato" [from the pasticcio, "Meride e Selinunte" 1740]. Probably by Leo. f. 53.
19. "Se mai senti" [from "La Clemenza di Tito"]. Anonymous. f. 54b.
20. "Vedo l' ombra del mio bene"; with violin and bass. [From "Olimpia," 1740.] "Hasse." f. 56b.

The remaining pieces, with the possible exception of no. 25, are by Baldassare Galuppi, detto il Buranello.

21. "Voi auete un bel visetto." f. 59.
22. "Ti parla il core"; with flutes, horns, *etc.* Sung at Pisa in 1758 by Giuseppe Belli. f. 64.
23. "Dal tuo gentil sembiante"; with flutes, horns, *etc.* [From "Demetrio," 1748.] f. 72.
24. "Deh, non oscuri mai"; Pisa, 1758. [From "Attilio Regolo."] f. 83.
25. "Siete barbare, ò stelle"; with oboes, *etc.* f. 92.
26. "Io ti lascio, ò figlia amata"; with oboes, horns, *etc.* f. 102.
27. "Lo spero, lo credo." f. 114.

Additional 31625, ff. 18–122.

Paper; 18th cent. Oblong folio. See also under sacred Songs (vol. i, p. 444).

SINGLE numbers (for 1 voice, unless the contrary is stated), with accompaniments for strings (except no. 13), in score, apparently all of

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them taken from Operas. Nos. 1–12 are by Leonardo Leo; nos. 14–18, anonymous.

1. "Se non vivremo insieme": duet. f. 18.
2. "Per dar vita." Sung by Tesi. f. 28.
3. "La destra ti chiedo": duet from "Demofoon[te]." Sung by Caffarelli and La Turcotti. f. 33.
4. "Ritorna in questo sen." Sung by Salimbeni. f. 41.
5. "E nato per penare." Sung by Tesi. f. 46.
6. "L' amante tortorella." f. 51.
7. "Non so donde viene"; from "L' Olimpiade" [1737]. f. 56.
8. "Ti lascio, oh Dio"; from "Achille" [about 1743]. Sung by Gizziello. f. 61.
9. "Ah, perdona al primo affetto" [from "La Clemenza di Tito," 1735]. f. 70.
10. "Tu me da me dividi"; from "L' Olimpiade." f. 73.
11. "Vorrei che il caro bene." f. 79.
12. "Parto, perchè." Sung by Salimbeni. f. 84.
13. "Tu che ferita sei." "Antonio Salieri." f. 89.
14. "Vengo a voi." f. 93.
15. "Sul mio Labro." f. 98.
16. "Nocchier che mira vicino il Lido." f. 102.
17. "Per abbattere la sorte." f. 108.
18. "L' innocenza de' suoi sguardi." f. 113.
19. "Sento due fiamme"; with oboe, *etc.* By L. Vinci. f. 118.

Additional 31631.

Paper; ff. 29. 18th cent. Oblong quarto.

SELECTIONS, with accompaniments, in score, from an Opera at the beginning of which are written the words "Ruggiaro amorodo" (*sc.* "Ruggiero amoroso"), to which has been added in pencil "del Sig^r Hasse," but on what authority it does not appear, as the work is evidently different from Hasse's Opera of that name (see Add. 16025). Unless the contrary is stated, they are arias preceded by recitatives, with a figured bass, interspersed among which are a few ritournelles for strings, which instruments are also used in nos. 1 and 2. Characters: Ruggiero, Balduino, Riccardo, Rosalia, Fau...(f).

1. "Perchè si pieghi quel duro cor." f. 1.
2. "Il sospirato ben." f. 5.
3. "Lasciar di piangere." f. 12.
4. "Se prepara al tuo gran core." f. 13b.
5. "Và, ritorna a chi ti brama." f. 18b.
6. "Mio Cor, perche pauenti." f. 20.
7. "Cederai—Non cederò": duet. f. 23.
8. "Dal mio sol l' alba." f. 24b.
9. "Infedel mi credi." f. 26.
10. "S' il mio brando." f. 27b.

Additional 31637, *passim*.

Paper; 18th cent. Oblong folio. See also under Masses (vol. i, p. 228).

ARIAS, *etc.*, apparently from Operas, with symphonies and accompaniments for strings, in score.

1. "Che gran pena trafigge il mio Core." "Sassone" (*sc.* Hasse). f. 1.
2. "Torna innocente" [from "Artaserse," 1730]. By the same. f. 8.
3. "In che t'offende"; from "Catone" [1732]. By the same. ff. 17–21b.
4. "Di pena, di scempio." "[F.?] Feo." f. 74.

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5. "Mio caro bene." This and nos. 6–9, including three duets, are by "[Domenico] Sarro." f. 79.
6. "Caro mio bene amato." f. 89.
7. "Io ti lascio." f. 97.
8. "Cara, da tuoi bei lumi." f. 105.
9. "Vorrei discioglière." f. 109.

Additional 31644.

Paper; ff. 121. 18th cent. Oblong folio.

"IMENEO E Venere:" so-called "Cantata," for 4 voices, with symphonies and accompaniments for horns, oboes, and strings, in score, by [Baldassare Galuppi, detto il] Buranello. *Autograph.* The work is divided into 3 short parts, occasionally styled Acts, each of which is subdivided into scenes. Characters: Venus, Urania, Hymenæus, and Mars.

Additional 31674, *passim.*

Paper; 18th cent. Oblong folio. See also under Duets (above, p. 82).

OPERATIC numbers with orchestral symphonies and accompaniments, in score. Instruments named—other than strings—are indicated below.

1. Aria (Amore), beg. "Nell' idea ch' ei volgi in mente"; with flutes, horns, bassoons, *etc.* "Cavaliere Gluck." f. 1.
2. Symphony from "Paride e[d] Elena" [1770]; with the same instruments, oboes, trumpets, drums, *etc.* By the same. f. 13.
3. "Lungi dal ben che s' ama"; with flutes, *etc.* Anonymous. f. 32.
4. "Cervo in bosco": recitative and aria, with trumpets, *etc.*, from an Opera in which one of the characters is Fileno. Anonymous. f. 37.
5. "Con l' ardor della tua face." Anonymous. f. 48.
6. "Qual disarmata nave." Anonymous. ff. 52–56.
7. "Care luci." "Antonio Sacchini." f. 65.
8. "Numi, se giusti siete"; from "Adriano [1755]." "[Andrea] Bernasconi." f. 72.
9. Aria (Dircea), beg. "E specie di tormento." [From "Temistocle," 1744?] By the same. f. 78.
10. "Perdona, o figlio amato." "— Bracci." f. 84.
11. "Scherza il nocchier" [from "Demetrio."] "— Corselli." f. 88.
12. "Piange la lontananza." "[G. M.] Schiassi." f. 96.
13. "Cara, addio; dammi un' amplesso." "[Geminiano] Giacomelli." f. 102.
14. "Per te costante." By the same. f. 105.
15. "Resto per te." "— Redi." f. 109.
16. "So che fedel mi sei." "[Michele] Fini." f. 115.
17. "Deh, lascia, core." Anonymous. f. 120.
18. "Mi Credi infedele" [from "Siroe"]. Anonymous. f. 122.

Additional 31676, *passim.*

Paper; 18th cent. Quarto. The MS. belonged to G. H. Broekhuijzen of Amsterdam. See also under Oratorios (vol. i, p. 376), and Songs (below).

"RECUEIL D'Airs," including a duet (no. 22), with a bass (in almost all cases figured) for harpsichord, in score. Anonymous.

1. "Manes des Rois" [from "Tancrède," 1702]; by A. Campra. f. 14.
2. "La nuit ramène en vain le repos." f. 14b.

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3. "Diffère d'un moment, chère ombre." f. 15b.
4–6. "Plus j'observe ces lieux," "C'est l'Amour qui retient," and "Les plaisirs ont choisi pour azile." [From "Armide," 1686.] By J. B. Lully. ff. 16b, 17b, 18.
7. "Que vois-je! C'est Issé." [From "Issé," 1697.] By A. C. Destouches. f. 18b.
8. "Allez, allez; éloignez vous." [From "Armide."] f. 20b.
9. "Consolez vous." f. 21.
10. "Suivez les Loix." f. 21b.
11. "Heureuse paix" [from "Issé"]; by A. C. Destouches. f. 22b.
12. "Coulez, tranquilles eaux." f. 23b.
13, 14. "Che non mi disse," and "Se cerca, se dice." [From "L' Olimpiade," 1735]. By G. B. Pergolesi. ff. 24b, 26b.
15. "Tornate, ò luci." f. 32b.
16. "Ombra, che pallida fai qui soggiorno." [From "Lucio Vero" or "Vologeso."] f. 33b.
17. "La Sorte tiranna." f. 36.
18. "Jo ti lascio"; by B. Galuppi. f. 37b.
19. "Chi vive amante" [from "Alessandro nelle Indie."] f. 40.
20. Recitative, "Importuna grandezza," and aria, "Quanto mai felici siete." [From "Ezio."] ff. 42b, 43.
21. "Pupille care" [from "Nerone"]; by G. B. Pescetti. f. 44.
22. "Se mai turbo il tuo riposo": duet [from "Alessandro nelle Indie"]. f. 45b.

Numbers 23–29 are headed "Airs Italiens Comiques," and are probably taken from Comic Operas.

23. "Non sarebbe cosa strana." f. 49b.
24. "Fin chè son bella." f. 52b.
25. "Non può fare i fatti suoi." f. 55b.
26. "Figlia mia, vuoi tu marito": dialogue. f. 57b.
27. "Bella figlia, che sei da marito." f. 60.
28. "In quel felice giorno." f. 61b.
29. "Idol mio, non posso star." f. 62b.
30. "Se gl' uomini sospirano." By B. Galuppi. f. 64b.
31. "Ecco in rustico ammanto Erminia": recitative. f. 66b.
32. "Sposo, un momento" [from "Alessandro nelle Indie"]. f. 67b.
33. Recitative, "Scorron gl' anni," and aria, "Non lasciar languir cosi." ff. 69b, 70.
34. Recitative, "Se prolungar la vita si potesse," and aria, "Su, dunque! Voglio bere." ff. 71, 72.
35. The same in another key. ff. 73, 74.

Additional 31689.

Paper; ff. 89. 18th cent. Oblong folio.

"Don Trastullo Nel Barat[t]olo, ò Baule": Intermezzo in 2 parts, with symphonies and accompaniments for flutes, horns, oboes, trumpets, and strings, and a figured bass for harpsichord, in score, by Nicolò Jommelli [1742]. Characters: Arsenia, Giambarone, and Don Trastullo.

Additional 31690.

Paper; ff. 272. 18th cent. Oblong folio.

"Attilio Regolo": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, flutes, trumpets, and strings, and a figured bass for harpsichord, in score, by Jommelli [1752]. Characters, as in Add. 16155 (below, p. 350).

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Additional 31691.

Paper; ff. 129. 18th cent. Oblong folio. Belonged to Charles Hatchett.

ARIAS, *etc.*, with symphonies and accompaniments for strings and (in the case of nos. 1, 4, 7, and 9) horns and oboes, in score, by Nicolò Jommelli. Nos. 1–6, 8, 9 are from "Achille in Sciro," 1745; no. 7 from "Semiramide," 1752. Characters, as above, p. 297.

1. "Dille che si consoli." f. 2.
2. "Quando il soccorso apprenda." f. 14.
3. "Del terreno nel concavo seno." f. 22.
4. "Se un core annodi"; with trio, in which the 2 upper voices are doubled. f. 32.
5. Recitative, "Achille m' abbandona"; with aria, "Ira, dispetto." ff. 44, 48b.
6. "Fra l' ombre un lampo solo." f. 60.
7. Recitative, "Ma che fò"; with aria, "Passaggier, che sù la sponda." ff. 72, 79.
8. "Così leon feroce." f. 98.
9. "Inuolarmi il mio tesoro." f. 108.

Additional 31692, ff. 24–176.

Paper; 18th cent. Oblong folio. See also under Songs (below).

SELECTIONS from Operas, with symphonies and accompaniments for strings (and other instruments named below), in score, by Nicolò Jommelli. Unless the contrary is stated, they are arias.

1. "Tu di saper procura." [This and nos. 2–3 and 5 are from "L' Olimpiade," 1761.] f. 24.
2. "Che non mi disse." f. 32.
3. "Ne' giorni tuoi Felici": duet. f. 40.
4. "Pupille amabili"; with flutes, horns, *etc.* f. 56.
5. Scena and aria (Aristea), "Se cerca, se dice"; with bassoons, *etc.* f. 66.
6, 7. Recitative and aria, "Ah, non parlar d' Amor"; and aria, "Và, più non dirmi." From "Ipermestra," performed at Spoleto in autumn, 1751. ff. 92, 103.
8. Aria (Rambaldo), "Non ti sdegnar, mio Bene"; with oboes, horns, *etc.* This and the remaining numbers are from "Armida" [1771]. f. 108.
9. "Caro mio ben, mia vita." f. 120.
10. Scena and aria (Armida), "Ah, ti sento, mio povero Core." f. 127.
11. "L' arte e l' ingegno." f. 136.
12, 13. "Guarda che lascio"; with oboes, horns, *etc.* Followed by a 3-part chorus, "Torna pure." ff. 143, 164b.
14. Recitative and aria, "Ah, non ferir." f. 169b.
15. Scena and quintet (Rinaldo, Erminia, Dano, Rambaldo and Tancredi), "Ah, perdona il mio trasporto." f. 172.

Additional 31717, ff. 1–103b.

Paper; 18th cent. Oblong folio. The MS. belonged at one time to Charles Hatchett. See also under Songs (below).

OPERATIC numbers, in score.

1. Overture and nine numbers, with symphonies and accompaniments for clarinets, flutes or "tallie," oboes, horns, bassoons, and strings; from "Orione" [1763], by Johann Christian Bach. Characters: Orione, Enopione (?), Candiope, and Mercurio. f. 3.

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2. Quartet (Elisa, Clearco, Sidonia, and Fenicio), beg. "Deh, torna in te stessa"; apparently by the same composer. The instruments employed in this and the remaining numbers are oboes, horns, bassoons (in no. 5), and strings. f. 66.
3. "Casta Dea": chorus. By the same. f. 78.
4. "Sacro orrore": chorus. f. 84.
5. "Cosi stupisce": tenor aria [from "Artaserse"]. f. 89.
6. "Va, crudel; va, tiranno": tenor aria. ff. 98–103b.

Additional 31742, ff. 25–33b.

Paper; 18th cent. Oblong folio. See also under Songs (below).

ARIAS, with symphonies and accompaniments for strings, in score, by anonymous composers.

1. "Son Regina, e sono amante"; from "Didone abbandonata." f. 25.
2. "Prigionera abbandonata" [from "Adriano in Siria"]. "Lamparell[i?]." 1780. f. 28.

Additional 32170, ff. 34, 42.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 299).

ARIAS, with accompaniments for strings, *etc.*, in score.

1. "Quel augel che in rete è colto"; from "Amare per Regnare," 1723. "Porpora." f. 34.
2. "Ah! che parlar non posso"; with oboes, horns, *etc.* "Ferdinando Bertoni." Apparently sung by Gaetano Scovelli in 1777. f. 42.

Additional 32436, ff. 17–19b.

Paper; 18th cent. Folio. See also under Motets (vol. i, p. 330).

ARIA, "Del cieco Tartaro," for a bass voice, with symphonies and accompaniments for strings, in score, by Antonio Caldara.

Additional 32460.

Paper; ff. 129. 18th cent. Oblong folio.

THE ARIAS in "Adriano [in Siria"], with symphonies and accompaniments for flutes, horns, oboes, trumpets, bassoons, and strings, and a figured bass for harpsichord, in score, by [Francesco Maria] Veracini. [1735.] Characters, as above, p. 279.

Additional 32583.

Paper; ff. 134. 18th cent. Folio. Belonged to Rev. E. Goddard.

OPERA in 3 Acts, here (f. 93) described as "'Cesare e Cleopatra' . . . . von Georg Friedrich Haendel," with overture, symphonies, and accompaniments for flutes, oboes, horns, bassoons, and strings, and a bass (occasionally figured) for harpsichord, in score. The Opera is quite distinct from the "Giulio Cesare" of the same composer, though

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most of the characters are the same. Characters: Cesare, Tolomeo, Cornelia, Cleopatra, Sesto, Arsace, Lentulo, and Achilla.

Additional 33238, ff. 2–43b.

Paper; 18th cent. Tall folio. The MS. was presented by Vincent Novello in 1849. It also contains Chamber Quartets.

OPERA, and portion of another Opera, in score, by Handel.

1. "Ottone" [1722], in 3 Acts, with overture, symphonies, and accompaniments for oboes, flutes, bassoons, and strings, and a figured bass for harpsichord. The overture wants the second movement and is arranged as described in the introduction to the edition of this opera by the Händel-Gesellschaft, to whom however the present MS. was evidently unknown. The principal other variations from that edition—besides the omission of a considerable number of recitatives and some half dozen airs—are the removal of the short sinfonia in Act i, scene 1, to the beginning of Act ii; the substitution of another recitative for the one which commences Act ii, scene 4; and the addition of the music to the recitative "Del gran sasso," before the aria "Le profonde vie" in Act ii. f. 2b.
2. "Il confine della vita": aria with symphony and accompaniment for strings, from Act iii of the pasticcio "Mutius Scevola," *sc.* "Muzio" [1721]. f. 42.

Additional 33351, ff. 4b–67b *passim*.

Paper; 18th cent. Oblong octavo. See also under Songs (below).

UNACCOMPANIED numbers from operas, *etc.*

1. "Soft invader of my soul": air [from "The Amourous Goddess," 1744]. "[S.] Howard." f. 4b.
2. "Let us revel and rore": duet [from "Lovers' Luck," 1696], by J. Eccles. f. 14b.
3. "Is there a charm": air [from "Cephalus and Procris," 1733], by H. Carey. f. 16.
4. "While the Lover is thinking": air [from "The Amourous Miser"], by Jer. Clark. f. 16b.
5. "Cast, my love, thine eyes around." [From "Harlequin Sorcerer."] "Arne." f. 20b.
6. "Leave, neighbours, your work." Words only [introduced in "Harlequin Ranger," 1752]. f. 26.
7. "When Britons first .... Rule, Britannia." Words only [introduced in Arne's "Alfred," 1740]. f. 29b.
8. "A Bumper, Sq[uire] Jones": air, beg. "Yea, good fellows all." [From "The Provoked Wife," 1744.] Anonymous. f. 34b.
9. "Cease, ye Rovers": duet [from "The Island Princess," 1699]. "Danell Purcell." f. 35b.
10. "Fill all the glasses": duet [from "King Henry the 5th"]. "John Eccles." f. 49b.
11. "Would you taste y^e^ Noontide Air," [from "Comus"], by Dr. Arne. f. 56b.
12. "When dasies pi'd:" described as "The Cuckow song" [from "As you like it," 1740], by the same. f. 57b.
13. "Blow, blow, thou winter wind": air [from the same], by the same. f. 61.
14. "On every hill": air [from "Comus," 1738], by the same. f. 62b.
15. "The loud alarms of war": duet [from "The Mad Lover"]. "John Eccles." f. 67b.

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Additional 33483, ff. 377, 377b.

Paper; 18th cent. Small quarto. The MS. contains also other plays without music.

MELODY of the following fragments of Incidental music to the 4-act Spanish comedy, "Lances de un Acampamento y la Fingida Ronda" (see f. 318).

1. "Viva, viva la Milicia": air(?) to be accompanied by the whole orchestra, with an introductory symphony. f. 377.
2. "Retreta"; for violins and bass. f. 377b.
3. "Contradanza"; with wind instruments and drum. f. 377b.

Additional 34996, f. 3.

Paper; 18th cent. Oblong duodecimo.

MINUET from "Ariadne," by Handel [1733]. *v.* under Pianoforte Solos (in vol. iii).

Egerton 2489–2491.

Paper; ff. 194, 190, 87. Second half of 18th cent. Oblong quarto. Bookplates of John Lodge-Ellerton.

"LA DONNA VANA": Opera in 3 Acts, with symphonies and accompaniments for horns, trumpets, oboes, bassoons, and strings, in score, by Nicolò Piccinni [1764]. In three volumes. Characters: Don Mercurio, Don Giulio, Irene, Marcaniello, Chiarella, La Baronessa, and Donna Petronilla.

Additional 14175, ff. 173–197.

Paper; second half of 18th cent. Oblong quarto. See also under sacred Songs (vol. i, p. 446).

RECITATIVES and arias, apparently all of them from Operas, with symphonies and accompaniments for strings, in score, by Tommaso Traetta.

1. "Ombra cara amorosa." f. 173.
2. "Tu di - saper procura" [from "L' Olimpiade," 1770]. f. 180.
3. "Scherza il Nocchier" [from "Demetrio"]. f. 190.

Additional 14221, *passim*.

Paper; second half of 18th cent. Oblong folio. See also under sacred Duets (vol. i, p. 174).

ARIAS, cavatinas, and a few duets (indicated below) from Italian Operas performed at Naples in the 18th cent., and many of them in the Neapolitan dialect; with accompaniments for strings and occasionally other instruments, in score.

1. "Chillo sniccia e chell' allumma." "Gaetano Monti" [*fl.* 1782–1784]. This and nos. 2, 3, are accompanied by oboes, horns, *etc.* f. 2.

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2. Aria (Pulcinella), beg. "Quaglia focetola." By D. Cimarosa. f. 16.
3. "Ah 'ncocciosa cacciottella." "Pietro Goglielmi." f. 30.
4. "Ne' gio[r]ni tuoi felici"; duet, with a figured bass for harpsichord, *etc.* [from "L' Olimpiade," 1737]. "Leonardo Leo." f. 46.
5. Duet (Num... and Masello), beg. "Don Masello." "Antonio Sacchini." f. 58.
6. "Pensier che lusingati." By Piccinni. ff. 71–74.
7. Recitative and "Cavata," "Cara non dubitar"; from "Olimpiade" [1769]. "Pascale Caforo" (*sc.* Cafaro). f. 86.
8. Duet, "Si fusse pecorella." "Nicolò Piccinni." Transcribed in 1767 for the use of Donna Camilla Tosi. f. 94.
9. "Cauatina Pastorale," beg. "La pioggia già cessata"; with oboes, *etc.* "Francesco Corbesieri." f. 102.
10. "Cost' occhiata appassionata." "Nicola Logroscino." f. 113.
11. "Fermate il fonte": duet with horns, oboes, *etc.* "Nicolo Piccinni." f. 119.
12. Aria (Pomponio), beg. "Il signor Don Polifonte"; with horns, oboes, *etc.* By the same. Transcribed for the use of the duke of Monteleone. f. 141.
13. Duet (Carmosina and Pulcinella), beg. "Gioja dest' arma." "Giovanni Paesiello," 1770. f. 166.
14. Recitative and air, "Non partir, bell' Idol mio." [From "Antigono," performed in London, 1757]. "Nicola Conforto." f. 172.
15. "Perchè, se tanti siete." [From the same work]. By the same. f. 178.
16. "Dovrei, ma nò": cavatina [from "Didone abbandonata," 1771]. "Giacomo Insanguine, d[ett]o Monopoli." f. 186.
17. "Al mio pianto": cavatina and recitative. "Carmine Pelliccia." f. 192.

Additional 15987.

Paper; ff. 210. Second half of 18th cent. Oblong quarto.

"Lucio Vero: Dramma per Musica Rappresentato nell' Regio Teatro di Torino. Del Sig[r] Ferdinando Bertoni, Maestro del Pio Conservatori[o de'] Mendicanti in Venezia." In 3 Acts; with symphonies and accompaniments for oboes, trumpets, horns, flutes, and strings, in score. Characters as in Add. 31154 (above, p. 335).

Additional 16120, 16121.

Paper; ff. 206, 164. Second half of 18th cent. Oblong folio. Belonged to Thomas Walker in 1802.

"Gli Amanti Consolati": Opera buffa in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, corno inglese, trumpets, kettledrums (timballi), bassoons, mandoline, and strings, in score, composed by Giuseppe Sarti, by order of the Czarina Catharine II [1779]. The present copy was arranged for a performance in which M[me] [Josephine] Dussek appears to have taken part (see vol. i, f. 144b). Characters: Donna Florida, Lisaura, Armidoro, Leandro, Il capitano, and Bernardone.

Additional 16122.

Paper; ff. 238. Second half of 18th cent. Oblong folio.

"Medonte, Rè d' Epiro": Opera in 3 Acts, with symphonies and accompaniments for flutes, clarinets, oboes, horns, trumpets, drums,

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and strings, and a figured bass for harpsichord, in score, by Giuseppe Sarti [1753]. Characters: Arsace (acted by Giuseppe Aprile, b. 1738, on the occasion for which the present copy appears to have been made), Evandro, Zelinda, Medonte, Selene, and Talete.

Additional 16155, ff. 1–72.

Paper; second half of 18th cent. Large folio. Transcribed (?) for General [Hon. John] Fitzwilliam [Maj. General in 1759; son of the 5th Viscount Fitzwilliam]. The MS. contains also Instrumental Music described in vol. iii.

"Attilio Regolo: Opera" in 3 Acts, with overture, symphonies and accompaniments for oboes, trumpets, horns, and strings, in score, by Nicolò Jommelli [1752]. Apparently in the hand of John Burton (see ff. 73, 74, *etc.*). Characters: Attilia, Licinio, Manlio, Barce, Publio, Regolo, and Amilcare.

Additional 30792–30794.

Paper; ff. 129, 138, 103. Second half of 18th cent. Oblong folio. Bookplate of John Lodge-Ellerton.

"Catone in Utica": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, trumpets, bassoons, and strings, and a figured bass for harpsichord, in score, by Nicolò Piccinni [1770]. In three volumes. Characters, as above, p. 311.

Additional 31119.

Paper; ff. 140. Second half of 18th cent. Oblong folio.

"I Stravaganti: Intremezzi (*sic*) a quatro voci"; with symphonies and accompaniments for horns, oboes, and strings, in score. By Nicolò Piccinni [1769]. The introductory symphony, which is written for oboes, trumpets and strings, is in a different hand. Part I only. Characters: Arminda, Nerina, Lelio, and Asdrubale.

Additional 31155.

Paper; ff. 76. Second half of 18th cent. Oblong octavo. Belonged to [? J. G.] Schicht.

"Nitteti" (*sic*); apparently reduced to 1 Act, from Metastasio's 3-Act drama of that name; with symphonies and accompaniments for flutes, oboes, oboe d' amore, horns, bassoons, and strings, and a figured bass for harpsichord, with an occasional part for cimbaletto. By Giuseppe Sarti [1765]. Characters: Sammete, Beroe, Nitteti, Amasi, Bubaste, and Amenosi (*sic*).

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Additional 31599.

Paper; ff. 93. Second half of 18th cent. Oblong folio.

OPERATIC numbers, by Italian composers of the second half of the 18th century, with symphonies and accompaniments for oboes, horns, and strings, in score.

1. "Vi dirò, sentite bene": aria. "Domenico Cimarosa." f. 1.
2. Recitative and aria (Aminta), beg. "Son guerrier." "Pietro Guglielmi." f. 25.
3, 4. Cavatina with chorus, "Vi rivertisco, padron garbato"; and duet, "Vedetela." "Giovanni Paisiello." From an Opera in which the characters are Lucrezia, Barbadoro, Scevola, and Pandolfo. ff. 49, 62.

Additional 32149, ff. 11, 25, 39.

Paper; second half of 18th cent. Oblong folio.

ARRANGEMENT of a sestetto by Giuseppe Gazaniga. *v.* TRIOS for 2 flutes and a bass, in vol. iii.

Additional 32175.

Paper; ff. 205. Second half of 18th cent. Oblong octavo.

OPERATIC pieces in score.

1. "L'Isle de Merlin": comic opera (? in 1 Act), with symphonies and accompaniments for flutes, oboes, horns, bassoons, and strings. "Ch. [W. von] Gluck" [1758]. Characters: Scapin, Argentine, Diamantine, Pierrot, Merlin, a Philosopher, *etc.* f. 2.
2. Recitative (Cleopatra) and aria, "A voti miei"; with string accompaniments. From "Tolomeo" [1780]. "Giuseppe Colla." ff. 164, 170b.
3. Rondo (Sammete), beg. "Se l'affanno"; with flutes, horns, and strings. Composed by the Abbate "Luigi Gatti" of Mantua, to be sung in the Opera of "Nitteti," 1779, by Giovanni [Maria] Rubinelli. f. 186.

Egerton 2510, 2511.

Paper; ff. 250, 244. Late 18th cent. Oblong folio.

"L'AMOR Contrastato," *sc.* "La Molinara," in 3 Acts (the last imperfect), with symphonies and accompaniments for oboes, bassoons, horns, trumpets, and strings, in score. By Giovanni Paisiello [1788]. In three volumes. Characters: Eugenia, Amaranta, Calloandro, Luigino, a Notary, Rachellina, Rospolone, and two Physicians.

Additional 14153, ff. 139–148.

Paper; late 18th cent. Oblong folio. See also under sacred Songs (vol. i, p. 438).

ARIA (Berenice), beginning "Santo al core," from Act iii of an Opera [probably "Berenice"], with symphonies and accompaniments for

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oboes, horns, bassoons, and strings, in score. In the hand of, and presumably composed by, Pasquale Cafaro.

Additional 14192, ff. 59–74.

Paper; late 18th cent. Oblong quarto. See also under sacred Songs (vol. i, p. 448).

ARIA (Arbace), beginning "Fra' cento affanni"; with accompaniments for oboes, trumpets, and strings, in score. From "Artaxerxes," by Giacomo [Insanguine detto] Monopoli.

Additional 14233.

Paper; ff. 155. Late 18th cent. Oblong folio.

PORTIONS of two anonymous Operas, with symphonies and accompaniments for oboes, strings, and other instruments mentioned below, in score.

1. Acts i and ii of an Opera [?"Andromacca e Pirro"], apparently by T. G. or G. T. [possibly Giacomo Tritto, who wrote an opera of that name]. The bass is occasionally figured, for harpsichord; and in one passage two harpsichords are employed. Characters: Ermione, Pilade, Andromacca, Pirro, Clearte, Oreste, and Astianatte. f. 1.
2. A long scena (probably the Finale to Act i or ii) from an Opera in which the characters are Bettina, Onesti (?), Merlino, Agabito, Tiburcio, Rosina, Beatrice, Buonatesta, and Pancrazio. The instruments employed are flutes, clarinets, horns, trumpets, bassoons, *etc.* f. 111.

Additional 14234.

Paper; ff. 112. Late 18th cent. Oblong folio.

"COMPONIMENTO Drammatico che introduce ad un ballo Cinese"; with symphonies and accompaniments for flutes, horns, oboes, and strings, and a figured bass for harpsichord, in score. Anonymous. Possibly *autograph* (see end). Characters: Lisinga,* Sivene, and Tangia.

Additional 15981, 15982.

Paper; ff. 240, 149. Late 18th cent. Oblong quarto.

"L'AVARO": Opera in 3 Acts, with symphonies and accompaniments for trumpets, flutes, horns, oboes, and strings, in score, by Pasquale Anfossi [1776]. Two copies, in different hands, of which the first (15981) is complete and was apparently written at Naples (see f. 1); the other copy (15982), containing Acts ii and iii, is stamped with the name of Naldi [?Giuseppe Naldi, the actor]. Characters: Rosalinda, Tortora, Felicino, Stefanello, Orgasmo, Laurina, and Macobrio.

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* Ercole Paganini produced an Opera called "Lisinga" at Florence, in 1808.

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Additional 16000.

Paper; ff. 256. Late 18th cent. Oblong quarto.

"L'OLIMPIADE": Drama in 2 Acts, with symphonies and accompaniments for horns, trumpets, oboes, bassoons, and strings, in score, by Domenico Cimarosa [1781 or 1784]. Copied for Bonoris-Zappi, Bologna. Characters as above, p. 285.

Additional 16020.

Paper; ff. 337. Late 18th cent. Oblong quarto. Belonged to Gaetano Marinelli (see f. 216).

"TOMIRI": Opera in 2 Acts, by Pietro Guglielmi. It is preceded (ff. 1–14) by the overture to Cimarosa's "Li Orazj e Curiazj." The instrumental portions of both operas are written for oboes, clarinets, flutes, horns, trumpets, bassoons, harps (in no. 2), and strings, in score. The greater part of the present transcript was made by, or for, Carlo Carpanin of Venice (see f. 2); but part of Act ii appears to be *autograph*. Characters: Tomiri, Aspasia, Zoaspe, Toante, Ciro, Cambise, and Arbace.

Additional 16022.

Paper; ff. 209. Late 18th cent. Oblong quarto.

"LA SCIELTA (*sic*) dello sposo": Farce by Pietro Carlo Guglielmi, with symphonies and accompaniments for flutes, oboes, clarinets, horns, bassoons, and strings, and a figured bass for harpsichord, in score. Possibly founded on the 2-act Opera, "La scelta d' uno sposo," which is said to have been brought out at Venice in 1775 by Pietro Guglielmi, sen. Characters: Pistone, Orlando, Dejanira, Lauretta, Ernesto, and Alberto.

Additional 16051, 16052.

Paper; ff. 208, 165. Late 18th cent. Oblong folio.

"ASCANIO in Alba": Opera in 2 Acts, with symphonies and accompaniments for trombe lunghe, drums, horns, oboes, flutes, bassoons, and strings, in score, by Mozart [1771]. Characters: Ascanio, Venere, a Faun, Aceste, and Silvia, with Choruses of Genii, Graces, Nymphs, Shepherds, *etc.*

Additional 16053, 16054.

Paper; ff. 167, 180. Late 18th cent. Oblong folio.

"LA CLEMENZA di Titto" (*sic*): Musical Drama in 2 Acts, written for performance at the National Theatre, Prague, 1791, on the coronation day [Sept. 6] of the Emperor Leopold II, by Mozart, "maestro di Capella in attuale Servizio di sua Maestà Imperiale." With overture, symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, horns, basset-horns, trumpets (clarini), drums, and strings, in score.

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Some of the wind instruments are in separate scores at the end of the numbers to which they belong. German words are given occasionally in addition to the Italian. Characters: Vitellia, Sesto, Annio, Publio, Tito, and Servilia.

Additional 16055, 16056.

Paper; ff. 322, 225. Late 18th cent. Oblong folio.

"'Le Nozze di Figaro' o sia 'La Folle (*sic*) giornata': Comedia per Musica tiratta (*sic*) dal Francese in quattro Atti"; with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets (trombe and clarini), drums, and strings, in score—the wind instruments generally in separate score—by Mozart [1786]. A German version has been written in a different hand above the Italian in most of the numbers. Characters: Susanna, Figaro, Bartolo, Marcellina, Cherubino, Il Conte, Basilio, La Contessa, Don Curzio, and Barbarina.

Additional 16057.

Paper; ff. 262. Late 18th cent. Oblong folio.

"Luccio (*sic*) Silla, Musica Del Sig^re^ Cavagliere Amadeo Wolfango Mozart, Il Carnovale Dell' Anno 1773, Milano"; in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, trombe lunghe, drums, bassoons, and strings, in score. The recitativi secchi are omitted. Characters: Cecilio, Lucio Silla, Giunia, Cinna, *etc.*

Additional 16058.

Paper; ff. 257. Late 18th cent. Oblong octavo.

"Mitridate, Rè di Ponto": Opera in 3 Acts, with overture, symphonies, and accompaniments for horns, oboes, flutes, bassoons, and strings, in score, by Mozart [1770]. The recitativi secchi are omitted; a short gap after f. 162 is indicated by a blank leaf. Characters: Aspasia, Sifare (*sic*), Farnace, Mitridate, and Ismene.

Additional 16059–16061.

Paper; ff. 165, 123, 165. Late 18th cent. Oblong folio.

"Idomeneo": Musical Drama in 3 Acts, with overture, symphonies, and accompaniments for flutes (including piccolo), oboes, clarinets, horns, trumpets, drums, bassoons, and strings, with a figured bass for harpsichord, in score, by Mozart [1781]. Characters: Ilia, Idamante, Elettra, Idomeneo, and Arbace, with numerous Choruses of Cretans, *etc.*

Additional 16062.

Paper; ff. 237. Late 18th cent. Oblong folio.

"Il medico di Lucca": Musical Farce, with symphonies and accompaniments for oboes, clarinets, horns, bassoons, drums, and

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strings, in score, by Sebastiano Nasolini [1792]. Characters: Barberina, Agatina, Girardino, Il Dottore Scorticanio, Luciano, Signor Geronimo, and Madama Ernestina.

Additional 16063.

Paper; ff. 158. Late 18th cent. Oblong folio.

"MEROPE": Opera in 3 Acts, by [Sebastiano] Nasolini [1795]. *Imperfect copy.* It appears to have been altered into a (quasi) pianoforte score for the use of the conductor; but the figured basses have been retained in several numbers, and instrumental parts, such as clarinets, horns, oboes, bassoons, and strings, have been written in occasionally. A duet, "Tu favor," has been added, in full score, at f. 141, followed by some recitativi secchi from Act i. The whole is in an English hand. The overture and several of the arias have been omitted, and there are gaps after ff. 101 and 108. Characters: Polifonte, Timante, Adrasto, Nearco, Merope, Polidoro, Ismene, and Euriso.

Additional 16064.

Paper; ff. 264. Late 18th cent., *etc.* Oblong folio.

"LA MORTE di Mitridate": Opera in 2 Acts, with symphonies, and accompaniments for oboes, clarinets, trumpets, horns, bassoons, and strings, and a figured bass for harpsichord or pianoforte, in score, by Sebastiano Nasolini [1709]. Some missing portions have been supplied in an English hand (compare Add. 16063), possibly that of T. W. S[enio]r (see f. 217). The aria (Eraclide) with chorus (f. 200), beg. "Sul mio capo," is evidently interpolated from another Opera. The scena and duet (f. 165), beg. "Il tuo destino," is from the Opera of the same name by [Marco] Portugallo, which was performed in London in 1807. Characters: Zifare (apparently sung by Giuseppe Viganoni, see f. 124), Arbace, Vonima (A. Catalani), Mitridate (Giuseppe Siboni), Zelima, Farnace, and Fedima.

Additional 16075.

Paper; ff. 29b. Late 18th cent. Oblong folio.

"GLI SCHIAVI per amore": Opera Buffa in 2 Acts, with symphonies and accompaniments for horns, flutes, oboes, bassoons, trumpets, and strings, in score. [By Giovanni Paisiello, 1793.] In the present copy numerous cuts have been made for performance [in London?]. Characters: Miss Meri, Mlle. Pate, Mr. Perruque, Bastiano, Gelinda, Mr. Dull, and Don Berlicco.

Additional 16076–16078.

Paper; ff. 213, 128, 173. Late 18th cent. Oblong folio.

"IL RÈ Teodoro in Venezia: Drama Eroi-comico" in 2 Acts, with overture, symphonies, and accompaniments, for clarinets, oboes, flutes,

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bassoons, horns, trumpets and strings, and a figured bass for harpsichord, in score, by Giovanni Paisiello [1784]. Characters: Lisetta, Gafforio, Teodoro, Taddeo, Sandrino, Acmete, and Belisa; with Choruses of Maidens, *etc.*

Additional 16079.

Paper; ff. 321. Late 18th cent. Oblong folio.

"Il Barbiere di Siviglia": Opera in 4 Acts (altered to 3), with symphonies and accompaniments for clarinets, flutes, oboes, bassoons, horns and strings, and a bass, occasionally figured, for harpsichord, in score, by Giovanni Paisiello [St. Petersburg, 1776]; wrongly described at the beginning (in a rather later hand) as "'L'Amore Ingegnoso' o sia 'Il Tutore Ingannato,'" which work was written for Rome in 1785. The present MS. was evidently prepared for a special performance of the work, judging by the numerous cuts, *etc.*, in it. Characters: Il Conte [Almaviva], Figaro, Rosina, Bartolo, Don Basilio, L'Alcalde, a Notary, *etc.*

Additional 16080.

Paper; ff. 307. Late 18th cent. Oblong folio.

"La Frascatana": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, and strings, and a figured bass for harpsichord, in score, by Giovanni Pais[i]ello [1774]. The "cavatina Catalani" on f. 24b must refer to a later performance (in London). Characters: Il Cavaliere, Pagnotto, Don Fabrizio, Violante, Nardone, Donna Stella (Marianna Farnese), and Lisotta.

Additional 16081.

Paper; ff. 222. Late 18th cent. Oblong folio.

"La Modista Raggiratrice": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, trumpets, horns, bassoons, and strings, in score, by Giovanni Paisiello, Naples, 1787. Numerous cuts have been made for a performance [in London?]. Characters: Madama, Ninetta, Chiarina, Gianferrante, Mitridate, Don Gavino, and Ceccotto.

Additional 16082, 16083.

Paper; ff. 163, 136. Late 18th cent. Oblong folio. The MS. was "The Gift of Mad^me^ Catalani at Richmond to John Walker."

"La Finta Amante: Opera Buffa," with overture, symphonies, and accompaniments for flutes, oboes, horns, clarinets, bassoons, and strings, in score, by Giovanni Paisiello [1780]. Characters: Camilletta, Gelino, and Don Girone.

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Additional 16084, 16085.

Paper; ff. 182, 220. Late 18th cent. Oblong folio.

"Il Fanatico in Berlina": Opera in 2 Acts, with symphonies and accompaniments for clarinets, oboes, flutes, bassoons, horns, bass-drum (tamburo), cymbals (piattine), and strings, in score, by [Giovanni] Paisiello [1792, originally produced in London as "La Locanda," 1789]. Characters: Guerrina, Giacchinetto, Rosaura, Valerio, Arsenio, and Riccardo.

Additional 16086.

Paper; ff. 384. Late 18th cent. Oblong folio.

"L'Idolo Cinese": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, trumpets, and strings, in score, by Giovanni Paisiello [1767]. Characters: Ergilla, Adolfo, Pilottola, Tuberone, Gilbo, Liconatte, Parmetella, and Kametri.

Additional 16087.

Paper; ff. 295. Late 18th cent. Oblong folio.

"Intermezzi (*sic*) delle 'Due Contesse'—In Roma. Alla Valle. Nel Carnovale." By Giovanni Paisiello [Vienna, 1776]. The present MS. corresponds closely with the transcript contained in Add. 32589 (below, p. 368.).

Additional 16088, 16089.

Paper; ff. 78, 153. Late 18th cent. Oblong folio.

"Disfatta di Dario: Dramma Tragico" in 3 Acts, with symphonies and accompaniments for flutes, oboes, horns, trumpets, and strings, in score, by Giovanni Paisiello [about 1775]. Characters: Barsene, Statira, Alessandro, Nearco, Seleuco, and Dario.

Additional 16090.

Paper; ff. 110. Late 18th cent. Oblong folio.

"'I Giochi D'Agrigento' Del Sig^{r} D. Giovanni Paisiello, ridotti in partite Dal Sig^{r} Luigi Gianella," *sc.* an arrangement of some of the principal numbers in that 3-Act opera [1793] for an orchestra consisting of flutes, oboes, horns, bassoons, and strings, in score. Characters: Eraclide, Aspasia, Clearco.

Additional 16091.

Paper; ff. 237. Late 18th cent. Oblong folio. Belonged to Thomas Walker.

"L'Amor Contrastato," *sc.* "La Molinara," by Giovanni Paisiello [1788]. In score. Act i only. Scenes 2–7 vary considerably from another transcript of the work contained in Eg. 2510, 2511 (above, p. 351).

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Additional 16092.

Paper; ff. 176. Late 18th cent. Oblong folio.

"'La Nina Pazza': Dramma Giocoso per Musica," by Giovanni Paisiello, corresponding closely with the copy contained in Add. 31727 (below, p. 363). Act ii only. The name of Marianna is substituted in the present MS. for that of Susanna.

Additional 16107.

Paper; ff. 103. Late 18th cent. Oblong folio.

"Il Servo padrone" [1793]: Opera, with symphonies and accompaniments for oboes, horns, trumpets, and strings, and a figured bass for harpsichord, in score, by [Nicolò] Piccinni. Act i only. Characters: Dorilla, Lesbina, Baggiano, Polemone.

Additional 16114, 16115.

Paper; ff. 300, 204. Late 18th cent. Oblong folio.

"Armida": Opera in 2 Acts, with overture, ballets, symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, drums, and strings, in score. [By V. Righini, 1788.] A German version is occasionally written below the text. Characters: Armida, Rinaldo, and Ubaldo, with Choruses of Nymphs, Handmaidens of Armida, and Furies.

Additional 16118.

Paper; ff. 391. Late 18th cent. Oblong folio.

"Axur, König von Ormus: Eine heroisch-komische Oper in 5 Aufzügen," by Salieri. [From the Italian version "Axur, rè d' Ormus," Vienna, 1788, which was itself an adaptation of "Tarare," Paris, 1787.] The orchestra employed consists of trumpets, horns, flutes, oboes, clarinets, drums, cymbals, mandoline, bassoons, and strings, in score. Most of the recitativi secchi are omitted. The Italian version contained in Add. 34227, 34228 (above, p. 310) varies in several respects from the present copy. Characters, as in the above MS., with substitution of Grighella for Brighetta.

Additional 16119.

Paper; ff. 310. Late 18th cent. Oblong folio.

"La Secchia Rapita": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, trumpets, drums, bassoons, and strings, and a bass (occasionally figured) for harpsichord, in score (some of the wind instruments in separate score), by Antonio Salieri [1772]. Characters: Renoppia, Gherarda, Conte di Culagna, Lorenzo, Manfredi, Antibo, and Titta.

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Additional 16127, 16128.

Paper; ff. 126, 89. Late 18th cent. Oblong folio.

"Der Dorf-Barbier: Ein Komisches Singspiel in 2 Aufzüg[en]"; with overture, symphonies and accompaniments for flutes, oboes, trumpets, horns, clarinets, bassoons, and strings, in score. By [Johann] Schenk [1796]. Characters: Suschen, Joseph, Rund, Adam, Lux, Margareth, Philip, Peter and Thomas.

Additional 16129, 16130.

Paper; ff. 152, 151. Late 18th cent. Oblong folio.

"Ademira": Opera in 3 Acts, with symphonies and accompaniments for oboes, horns, trumpets, drums, bassoons, and strings, in score, by Angelo Tarchi [1789]. Of the introductory symphony, only the bass and parts for 2 oboes and 2 horns are given. Characters: Ademira, Auge, Alarico, Cesare, Anicio, Eutarco, and Flavio.

Additional 16135, 16136.

Paper; ff. 277, 203. Late 18th cent. Oblong folio.

"Il Sacrificio Interrotto": Opera in 3 Acts, with overture, symphonies, and accompaniments for drums, trumpets, horns, flutes, (including flautino or piccolo), oboes, clarinets or clarini, bassoons, and strings, in score, by Peter von Winter [1798]. Originally produced as "Das unterbrochene Opferfest" in 1796. Characters: Elvira, Villachuma, Il Messo, Inca, Mira, Belisa, Murnei, Mafferù, Rocca, Gulir , Pedrillo, and L' Oracolo; with Choruses of Soldiers, *etc.*

Additional 16137, 16138.

Paper; ff. 156, 198. Late 18th cent. Oblong folio.

"La Morte di Cesare: Dramma Tragico" in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, and strings, and a figured bass for harpsichord or pianoforte, in score, by Zingarelli [1791]. Characters: Porzia, Albino, Cassio, Antonio, Bruto, Calfurnia, and Cesare.

Additional 16159.

Paper; ff. 182. Late 18th cent. Oblong quarto.

"Socrate Immaginato" [probably "Il Socrate immaginario," by Giacomo Rust, 1776]; with symphonies and accompaniments for oboes, horns, trumpets, and strings, in score. Act i only. Characters: Rosa, Emilia, Lauretta, Ippolito, Tammaro, Calandrino, Marcantonio, and Cilla.

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Additional 21467, ff. 1–66b, 107–118.

Paper; late 18th cent. Oblong folio. The MS. also contains Instrumental Music, described in vol. iii.

CONCERTED numbers from three Italian Operas, with symphonies and accompaniments for oboes, horns, trumpets (in no. 3), and strings, in score.

1, 2. Trio, "Che vi par, Dorina bella"; and quartet (Dorina, Masotto, Mingone, Titta), beg. "Dorina mia." [From "Le Nozze di Dorina," 1782.] "Giuseppe Sarti." ff. 2, 25.
3. Quintet (Rosina, Metilde, Semplicio, Asdrubale, Barone), beg. "Dove son? Chi mi da ajta." Anonymous. f. 49.
4. Harpsichord arrangement of a ballet in "Solimano." Anonymous. f. 109.

Additional 29964, ff. 25–154.

Paper; late 18th cent. Oblong folio. See also under Duets (above, p. 72), *etc.*

SELECTION from Operas of the second half of the 18th cent., with orchestral accompaniments, in score, for strings and, in most cases where the instruments are named, for oboes and horns also. Except where the contrary is stated, they are for a single voice.

1. Duet (Aristea and Megacle), beg. "Ne' giorni tuoi felici." From "L' Olimpiade," 1735; originally in "San Guglielmo d' Aquitania," 1731. By G. B. Pergolesi. f. 25.
2. "Nel cammin di nostra vita." "Gaetano Piazzo." f. 33.
3. "O memorie ancor gradite." "[N.] Piccinni." f. 41.
4. Finale (Faustina, Lisetta, Aurora or Anna, Alessandro, Federigo, Don Fastidio, *etc.*), beg. "La marina che torbida"; from "Gli Stravaganti." "[? G. Marco] Rutini." f. 49.
5, 6. Overture and finale to Act i of "La Conquista del Messico" [about 1770]. "Mattia Vento." ff. 59, 79.
7. "Quando infiamma un cor"; with strings only. Anonymous. f. 95.
8. "Avender (*sc.* Accender) mi sento." "[Johann Christian] Bach." f. 101.
9. "Da voi, cari Lumi"; with a bass only. From "Zenobia" [1758]. "Gioacchino Cocchi." f. 105.
10. "Theres (*sc.* They're) Phantoms all"; with accompaniments for horns, strings, and organ. Anonymous. The words are from Addison's "Rosamond." f. 107.
11. "Se di grazie." This and nos. 12 and 13 are from "Il Rè alla Caccia," by "[Felice] Alessandro" [1769]. Characters: Mi Lord, Pasquale, Giannina, *etc.* f. 117.
12. "Dirò quanto vorrà." f. 133.
13. "Milordino." f. 151.

Additional 29967.

Paper; ff. 137. Late 18th cent. Oblong folio.

SELECTIONS (arias or rondos, unless the contrary is stated) from Italian Operas of the 18th century, with symphonies and accompaniments for oboes (except in nos. 4 and 6), horns (except in no. 3), flutes (in nos. 4 and 6), and strings, in score.

1. "Deh, m' aspetta"; from "Ademira," performed at the S. Benedetto theatre, Venice, in the autumn of 1787. "Giuseppe Sarti." Appa-

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rently belonged to C[harles] Knyvett, the singer. f. 1.

2. "Già che mia sposa sei": duet. "Antonio Sacchini." Copied by — Walker. f. 81.
3. "Ah, mi palesa": recit. and duet from "Ifigenia" [1759]. "Tomaso Trajetta." f. 59.
4. "Calma la pena." Performed at the S. Benedetto theatre, 1781. "Ferdinando Bertoni." f. 83.
5. "Se il mio duol." "Antonio Sacchini." f. 92.
6. "Il caro ben perdei" [from "Perseo," 1774]; by the same. f. 101.
7. "Padre, Sposo." [From "Caio Mario."] "Nicolò Jomelli," 1746. f. 112.
8. Rondo (Enea), beg. "Ah, non sai qual pena sia." "Giuseppe Sarti." Padua, 1782. f. 126.

Additional 30795, 30796.

Paper; ff. 169, 164. Late 18th cent. Oblong folio.

"GIULIETTA e Romeo: Opera Seria" in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, horns, corno inglese, clarinets, bassoons, trumpets, drums, strings, and a figured bass for harpsichord or pianoforte, in score, by Zingarelli [1796]. Characters: Giulietta, Romeo, Everardo, Teobaldo, Gilberto, and Matilde; with Choruses of Capelli (*sic*) and Montecchi.

Additional 31462, f. 13b.

Paper; late 18th cent. Large oblong octavo. See also under sacred Canons (vol. i, p. 124).

"JACK, thou'rt a toper": catch for 3 voices [from "Bonduca," 1695], by Henry Purcell.

Additional 31463, f. 31b.

Paper; late 18th cent. Oblong octavo. See also under sacred Canons (vol. i, p. 125).

ANOTHER copy of the same.

Additional 31564.

Paper; ff. 164. Late 18th cent. Oblong folio.

"ORLANDO": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, bassoons, and strings (including violette marine, *sc.* viole d' amore), in score, by Handel [1732]. Copied in London by F. Panormo, with an index in the hand of Michael Rophino Lacy.

In the present MS. the overture and all the recitatives are omitted, as well as a few ariosos, symphonies, *etc.*, from Act iii.

Additional 31672.

Paper; ff. 148. Late 18th cent. Oblong folio. Apparently transcribed for the music-dealer, Giuseppe Manna, of Rome.

"ORFEO [ed Euridice]"; in 3 Acts, with overture, ballets, symphonies, and accompaniments for double orchestra, consisting of flutes, chalumeaux, oboes, cornetti (?Zinken), horns, trumpets, drums, bassoons,

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trombones, harp (occasionally), and strings, in score, by Christoph Willibald von Gluck [1762]. Characters: Orfeo, Euridice, and Amore; with Choruses of Heroes, *etc.*

Additional 31673.

Paper; ff. 85. Late 18th cent. Oblong folio.

ANOTHER copy of the same work, here styled a cantata. The general contents of the present MS. are similar to those of the preceding one, except that the former ends (ff. 74–85) with the duet, "Vieni, appagga il tuo consorte," in an elaborated form, and that the instruments appear to be rather differently distributed.

Additional 31704, ff. 24, 64.

Paper; late 18th cent. Oblong folio. See also under Duets (above, p. 75).

OPERATIC numbers, with symphonies and accompaniments for oboes, horns, and strings, in score, by Pietro Guglielmi.

1. "Non più pensar, Tognino": trio from "La Quachera Spiritosa" [1783]. f. 24.
2. "Quartetto buffo" (Madama, Bastiano, Pancrazio, Zorastro), beg. "Son morta, oh Dio." f. 64.

Additional 31705.

Paper; ff. 106. Late 18th cent. Oblong folio.

OPERATIC numbers, with symphonies and accompaniments for strings and other instruments mentioned below, in score.

1. "Che vi par, Dorina bella": trio, with flutes, horns, *etc.* [? From "Le nozze di Dorina," 1782.] "Giuseppe Sarti." f. 1.
2-4. Aria, "Nel cor mi sento un giubilo"; and two duets, "A me vieni," and "Vedrete che Allegria"; with flutes, oboes, horns, trumpets, bassoons, drums, *etc.* From an Opera in which the characters are Cipriana, Finta, Bonarco, *etc.* "Vincenzo Martini." ff. 31, 45, 61.
5. Scena, "Morrò, ma non da vile." From an Opera performed at the Argentina in [17]83 [? "Quinto Fabio"]. "Luigi Cherubini." f. 81.

Additional 31709, ff. 2, 40.

Paper; late 18th cent. Oblong quarto.

OVERTURES to "L' isola disabitata" and "La vera costanza," by F. J. Haydn. *v.* OVERTURES, in vol. iii.

Additional 31712.

Paper; ff. 107. Late 18th cent. Oblong folio.

SINGLE numbers from Operas, with symphonies and accompaniments for horns, oboes, and strings, unless the contrary is stated, in score.

1. Aria (Titta), beg. "Tutto, mie care Donne." Probably from "La forza delle donne," 1780. "Pasquale Anfossi." f. 2.

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2. Aria (Sesto), beg. "Parto! Ma tu, ben mio"; with clarinets, bassoons, *etc.* From "La Clemenza [di Tito]," 1791. "W. A. Mozart." f. 15.
3. "Ah, Rosina": trio, with bass only. From "Il Barbiere di Siviglia"[1780]. "Giovanni Paesiello." f. 31.
4. "Giusti Dei": trio, with clarinets, bassoons, *etc.* From "Ifigenia [in Aulide]," 1780. "Ignazio Pleyel." f. 43.
5. "Perfido Figlio": trio, with trumpets, bassoons, *etc.* From "Mithridate" [1788]. "Angelo Tarchi." f. 73.

Additional 31723, ff. 41b, 47.

Paper; late 18th cent. Folio. See also under Oratorios (vol. i, p. 377).

FRAGMENTS of Operas, in score.

1. "La sorte, il ciel, amor"; with symphony and accompaniments for oboes and strings, apparently sung by [Margherita] Durastante. Anonymous. *Imperfect* at the end. f. 41b.
2. "Il Caro ben perdei"; with pianoforte accompaniment. From "Perseo," by Sacchini [1774]. f. 47.

Additional 31726, 31727.

Paper; ff. 188, 164. Late 18th cent. Oblong folio.

OPERA, ["Nina" or] "La Pazza per Amore," here styled cantata; in 2 Parts or Acts, with symphonies and accompaniments for oboes, flutes, clarinets, horns, bassoons, and strings, and in one instance an obbligato for zampogna (? shepherd's pipe), in score, by Giovanni Paisiello [1789]. There are no recitativi secchi, the dialogues, which are given in full, being spoken. Characters: Susanna, Giorgio, Il Conte, Nina, and Lindoro.

Additional 31728, 31729.

Paper; ff. 212, 184. Late 18th cent. Oblong folio.

"I ZINGARI in Fiera": Opera in 2 Acts, with symphonies and accompaniments for oboes, bassoons, horns, and strings, and a bass, occasionally figured, for harpsichord, in score, by Giovanni Paisiello [1789]. Characters: Cecca, Eleuterio, Barbadoro, Scevola, Lucrezia, Stellidaura, and Pandolfo.

Additional 31730.

Paper; ff. 171. Late 18th cent. Oblong folio.

ARIAS, *etc.*, from Operas, with accompaniments for strings and wind instruments, in score, by Giovanni Paisiello. Apparently copied for, and a few of them possibly by, Giuseppe Cecchi.

1. "La calun[n]ia"; with oboes, flutes, horns, bassoons. [From "Il Barbiere di Siviglia," 1780.] f. 2.
2. "Credi la mia ferita": scena and duet, with clarinets, horns, bassoons. From "Elfrida" [1793]. f. 16.
3. "Lode al ciel": duet, with flutes, oboes, horns, bassoons. [From "Il Barbiere," 1776.] f. 36.
4. Trio (Brettone, Don Guzman, *etc.*), beg. "Da tuoi bei labbri"; with oboes, horns, *etc.* f. 60.

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5. Trio (Nardone, Pagnotta, Fabrizio), beg. "Non parlar più"; with flutes, horns, *etc.* f. 95.
6. "Mentre ti lascio, o figlia"; with flutes, horns, *etc.* [From "Alessandro nelle Indie," 1778.] f. 113.
7. "Se costante"; with flute, *etc.* Characters: Irene, *etc.* f. 127.
8. "Si, ben mio, fedel t' amai": rondo, with oboes, *etc.* f. 138.
9. Duet (Clorinda, Contino), beg. "Era la sposa mia"; with oboes, horns, *etc.* From an Opera performed at Pisa in 1778. f. 146.

Additional 31735.

Paper; ff. 162. Late 18th cent. Oblong folio. Nos. 1 and 2 belonged to Mrs. Peploe.

QUARTETS, and other numbers stated below, from Operas, in score (unless the contrary is stated). Nos. 1 and 2 are by Zingarelli; the others, by Cimarosa, nos. 5–8 consisting of parts for oboes (or flutes), horns, and strings, apparently in the hand of Giuseppe Cecchi.

1. "S' annera il cielo": trio, with clarinets, horns, *etc.* [? From "Annibale," 1787.] f. 1.
2. "Vada innanzi": duet and quartet (Brigida, Conte, Rubicone, Lampridio), with oboes, horns, bassoons, *etc.* The opera is not named. f. 85.
3. "Dirò, dirò, vorrei, sposina"; with pianoforte accompaniment. [From "Il Credulo deluso," 1785.] f. 50.
4. "Stanco, ma non ferito": quintet, with pianoforte accompaniment (omitted). [Apparently from "La Villana riconosciuta," 1783.] f. 64.
5. "Veggo da quella cera": Aria [from "Le trame deluse"]. f. 88.
6. "Trista me" [from "Nina e Martuffo," 1782]. f. 100.
7. "Amore mio bellissimo" [from "Il convito di Massimo," 1782]. f. 117.
8. "Dove son?" [From "Il fanatico burlato"], 1787. f. 134.

Additional 31805, ff. 99, 195.

Paper; late 18th cent. Oblong folio. See also under Glees (above, pp. 101–2).

NUMBERS from operas by Henry Purcell, in score.

1. "May the God of wit inspire": so-called "Glee" for 3 voices, with a bass for harpsichord. [From "The Fairy Queen," 1691–2.] f. 99.
2. "Make room for the great God of wine": Bacchanalian duet [from "Diocletian"]. In the hand of E. Warren Horne. f. 195.

Additional 31806, ff. 50b–197 *passim*.

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 31).

SINGLE numbers from musical dramas, in score.

1. "Let ambition fire thy mind": 4-part song [from "The Judgment of Paris," 1700]. "[John] Weldon." f. 50b.
2. "Jack, thou'rt a Toper": catch for 3 voices [from "Bonduca"]. "Purcel." f. 54b.
3. "You mine, alas, no longer are":

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quartet, with figured bass, from "The Royal Shepherd." "[George] Rush." f. 68b.

4. "Fairest isle": trio [from "King Arthur"]. "Purcel." f. 85b.
5. "May the God of Wit": trio, with figured bass. [From "The Fairy Queen."] By the same. f. 197.

Additional 31817, *passim.*

Paper; late 18th cent., *etc.* Oblong folio. See also under Oratorios (vol. i, p. 377), sacred Trios (vol. i, p. 464); and under secular Duets (above, p. 86), Songs (below), and Trios (below).

ARIAS (unless the contrary is stated), mostly in score, from Operas composed in the 18th century, apparently all of them collected (about 1797, see f. 72) by R. J. S. Stevens for the use of his pupil Miss A. M. Jeffery, for whom he has in several cases written variations and cadenzas. The accompaniments are generally compressed for playing on the pianoforte, or only represented by a bass (occasionally figured). Where the original instruments are retained, mention is made below.

1. "Verdi prati"; with strings. [From "Alcina," 1735.] By Handel. f. 12.
2, 3. "Non vi turbate," and "Se pur cara"; from "Alceste" [1767]. "Gluck." ff. 15, 18.
4. "Rendi, o cara"; with recitative. [From "L'Olimpiade," 1755?] "[Giuseppe] Sarti." f. 19.
5. "Teco resti"; from "Demofoonte" [1758]. By the same. Violin part. f. 27.
6. "Parto, ben mio." "[Vittorio] Gonetti." f. 27b.
7. "Here we swear to follow thee": solos and chorus of male voices, with oboes, horns, trumpets, drums, and strings. From "Lodoviska." "Sacchini." f. 30.
8. Questo ch' io serbo in seno"; with horns, flutes, and strings. By the same. f. 88.
9. "Resta, ingrata"; with horns, oboes, and strings. By the same. f. 52.
10. "Tergi il pianto"; with horns and strings. From "Creso" [1765]. By the same. ff. 66, 78.
11. "Il caro ben perdei"; from "Perseo" [1774]. By the same. f. 72.
12. "Non so donde vieni"; with horns, oboes, and strings. From "Ezio" [about 1770]. "[J. Christian] Bach." f. 77.
13. "From place to place forlorn"; with strings. [From "The conscious lovers."] "[Venanzio] Rauzzini," 1780. f. 84.
14. "Rasserena il vago Ciglio"; from "L' Eroe Cinese" [1770]. By the same. f. 88.
15. "Son contenta della sorte"; with strings. By the same. f. 92.
16. "Ah, non lasciarmi, no"; from "Didone Ab[b]andonato." "[Michele] Mortellari" [1771]. f. 103.
17. "Il mio cor, gli affetti miei." "[Domenico] Cimarosa." f. 104.
18. "Se non piange"; with horns, oboes, and strings. "[Bernardo] Mengozzi." ff. 112, 120.
19. "Pupille venose"; from "[? Paolo e] Virginia" [1787?]. "[Angelo] Tarchi." f. 132.
20. "Solitario bosco"; with strings. Anonymous. f. 135b.
21. "Forza è ch' io ceda." "[Angelo] Tarchi." f. 137.
22. "Misero Pargoletto" [from "Demofoonte," 1791]. "[Vincenzo] Federici." f. 146.
23. Recitative from "Le due Contesse"; apparently by "— Jermoli." First eight bars only. f. 150.
24. "Se ti perdo, o caro bene"; from "L' usurpator Innocente." Anonymous. ff. 151, 162.
25. "Lascia ch' io parta"; with strings, *etc.* From "Atalanta" [1736], by Handel. f. 154.
26. "Il mio ben sta a dormire"; with strings. Anonymous. f. 157b.

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27. "Lungi dal caro bene" [from "Giulio Sabino," 1777]. By Giuseppe Sarti. f. 160b.
28. "Per pietà ram[m]enta." Anonymous. f. 163.
29. "Son innamorato." Anonymous. f. 166.
30. "Per te più serena"; with horns, flutes, and strings. Anonymous. f. 167.

Additional 32038.

Paper; ff. 24. Late 18th cent. Oblong folio.

RONDO, "Quanto è fiero il mio tormento," composed at Mantua for "L' Opera di Primavera" [not the cantata of that name], by Cherubini; with accompaniments for flutes, horns, bassoons, and strings, in score.

Additional 32040, ff. 1–38b.

Paper; late 18th cent. Oblong folio. The MS. contains also an Orchestral piece for wind instruments (described in vol. iii).

"'COLUMBUS' oder die 'Entdeckung von America'": a scena between Columbus, Fernando, and chorus, beginning "Was willst du, Fernando"; with symphony and accompaniments for horns, flutes, oboes, bassoons, and strings, in score. By W[ilhelm Friedrich Ernst] Bach. *Autograph.* Apparently from an Opera. There is, however, a pianoforte score of the same at f. 30, where it is described as "Ballade."

Additional 32079, ff. 1–103b.

Paper; late 18th cent. Oblong folio. Nos. 6 and 7 belonged to Jeanette [? = Pauline Anna] Milder [afterwards Milder-Hauptmann]. See also under Songs (early 19th cent.), below.

NUMBERS from Operas, most of them unnamed, in score. Nos. 1–5 are for a bass voice, with (unless the contrary is stated) accompaniments for horns, oboes, bassoons, and strings; nos. 6 and 7 have pianoforte accompaniment.

1. Scena (Argeo), beg. "Perchè così spietata." "[Ignaz] Holzbauer." f. 1.
2. "Parto .... resto": scena, without bassoons. "Sacchini." f. 13.
3. "Sperai vicino al lido" [from "Demofoonte]." "[Johann Friedrich] Reichardt." f. 33.
4. "Pensa che quest' istante" [? from "Alcide al bivio"], 1789. "[Vincenzo] Righini." f. 51.
5. "Mi Lagnerò tacendo"; with flutes, *etc.* [From "Siroe."] "F[ranz] Danzi." f. 74.
6. "Se quel cor, mia vita": duet from "Il Pazzo per Forza" [1788]. "Giuseppe Weigl." f. 89.
7. "Ah, quanto l' anima"; from "Lodoviska" [1796]. "[Johann Simon] Mayer." f. 97.

Additional 32176, 32177.

Paper; ff. 219, 229. Late 18th cent. Oblong folio.

"LA COSTANZA alla Fine premiata: Opera in due Atti del Maestro Orodoet all' attual Servizio della Vice-Regina d' Italia"; with overture, symphonies, and accompaniments for flutes, bassoons, horns, trumpets,

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(trombe, clarini, or trombette), clarinets, trombones, harp, kettle-drums, and strings, in score, besides some Turkish music (cymbals, triangle, ordinary drum and bass drum), the latter in separate score. *Autograph.* Characters: Zenida, Togharri, Saed, Ali, [uno] Imano, Fattme, Gulindi, Kadi, [uno] Ufficiale, Usbek; with Choruses of Beggars, Imani, *etc.*

Additional 32178, ff. 1–51, 56, 70–111.

Paper; late 18th cent. Oblong folio. Most of the MS. belonged to Baron du Beine. See also under sacred Choruses (vol. i, p. 166).

NUMBERS from Operas, with strings, *etc.*, in score.

1, 2. Trio, "Ach, lasset mich"; and duet, "Veillons, mes sœurs"; in compressed harpsichord score. From "[Zémire et] Asor" [1771]. "Grétry." ff. 1, 3.

3. Prayer and cavatina, "Alma Dea"; with flutes, horns, *etc.* "Giuseppe Gazaniga." f. 7.

4–7. Three arias, "Se mai più sarò geloso," "Se mai turbo il tuo riposo," "Chi vive amante"; and a duet, "Se mai turbò." Sung by Signor Rauzzini and Signora Schindlerin in "Alessandro nelle Indie" [1774]. "D^co^ Corri." ff. 23, 25b, 31, 38.

8. "Se costante ognor sarai": rondo, with oboes, horns, *etc.* "Francesco Gardi," 1786. f. 56.

9. "Guardami in volto": aria, with horns, oboes, clarinets, bassoons, *etc.* From "Lo stravagante Inglese." "Domenico Mombelli." f. 70.

10. "Sol m'affanna": scena and rondo, with instruments as above. From "Il conte di Saldagna" [1795]. "Nicola Zingarelli." Sung by [Luigi] Marchesi. f. 88.

Additional 32182, ff. 1–179b.

Paper; late 18th cent. Oblong folio. See also under Cantatas (above, p. 19).

"PIRAMO et (*sic*) Tisbe": unfinished Opera for solo voices with accompaniments for trumpets, horns, oboes, flutes, clarinets, bassoons, and strings, in score. [By F. X. Süssmayr.] *Autograph.* It consists of an introductory sinfonia, two versions of Part I (ff. 17 and 109), and a few fragmentary sketches of Part II (ff. 170–179b). Characters: Pyramus, Thisbe, Correbus, and Eupaltes.

Additional 32403, 32404.

Paper; ff. 324, 280. Late 18th cent. Oblong quarto.

"DIE LIEBE im Narrenhause": comic Opera in 2 Acts, in score, by [Karl Ditters] von Dittersdorf [1787]. Transcribed for [Nikolaus?] Simrock in Bonn.

The instruments for which the symphonies and accompaniments are written are big drum, trumpets, horns, flutes, sonaglini (bells), bassoons, big bassoon, oboes, and strings. Characters: Konstanzia, Clärchen, Bast (?), Trübe, Lucrezia, Virginia, Albert, Nicholaus, two Poets, and Orpheus.

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Additional 32589.

Paper; ff. 210. Late 18th cent. Oblong folio. Bookplate of H.R.H. Augustus Frederic, Duke of Sussex.

"Le Due Contesse": Intermezzo, in 2 Parts, with symphonies and accompaniments for flutes, oboes, horns, trumpets, and strings, in score, by Giovanni Paisiello [1776]. Characters: La Contessa, Livietta, Leandro, Prospero, and Il Cavaliere.

Additional 34074; 34075, f. 28b.

Paper; late 18th cent. Quarto. See also under Songs (below).

Overture to "Ptolomey" (*sic*), by Handel [1728]. First and second violin parts.

Additional 35121.

Paper; ff. 48. Late 18th cent. Oblong octavo. Presented by Richard A. Streatfeild, Esq.

Arias, *etc.*, for a soprano voice, with symphonies and accompaniments for flutes and strings, in score, from unnamed Operas by Baldassare Galuppi detto il Buranello. They appear to have been written for, or at least sung by, Signora [Catterina] Gabrielli [1730–1796] and Signor [Filippo] Elisi [fl. 1765]. Nos. 1, 3–5, 7, are from "La Clemenza di Tito" [about 1760].

1. "Tremo fra dubbi." f. 2.
2. "In mezzo a tanti affanni." f. 10.
3. "Fra stupido e pensoso dub[b]io." f. 16.
4. "Opprimete i contumaci." f. 21.
5. "Come potessi (*sic*), oh Dio." Also introduced in "Didone abbandonata," by Galuppi and Perez, 1761. f. 29.
6. "Fra 'l contrasto." f. 36.
7. "Se piacere a me tu vuoi." f. 44.

Additional 25072.

Paper; ff. 69. End of 18th cent. Oblong quarto. Belonged to J. G. E., probably Sir John Grey-Egerton, 8th Bart., uncle of the donor, Sir Philip de Malpas Grey-Egerton, 10th Bart.

Operatic songs, with accompaniments for horns, bassoons, strings, and other instruments mentioned below, in score.

1. Cavatina (Rosina), beg. "Non son bella"; with oboes, flute solo, *etc.*, "[Sebastiano] Nasolini." f. 1.
2. Aria seria, "Di furor per me s' accende"; with oboes, *etc.* From "Elfrida" [about 1793]. "Giovanni Paisiello." f. 25.
3. Cavatina, "Confusa, tremante"; with flutes, *etc.*, and pianoforte or harp. From "La morte di Cleopatra" [1798]. "Pietro Guglielmi." f. 50.

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Additional 29287.

Paper; ff. 364. End of 18th cent. Oblong quarto.

"ARMIDA: Drama Eroico in tre Atti Del Sig^re Giuseppe Hayden" [1782]; with symphonies and accompaniments for horns, oboes, flutes, clarinets, trumpets, bassoons, drums, and strings, in score. The beginning of Act iii (before f. 285) is wanting. Characters: Idreno, Armida, Rinaldo, Ubaldo, Zelmira, and Clotarco (*sc.* Clotario).

Additional 32064.

Paper; ff. 294. End of 18th cent. Oblong folio.

"LA SERVA Padrona": Intermezzo in 2 Parts, for 2 voices, with symphonies and accompaniments for flutes, oboes, clarinets, horns, bassoons, and strings, and a figured bass for harpsichord, in score, by Giovanni Paisiello [?about 1776]. According to Dr. H. Riemann (*Opern-Handbuch*), Paisiello produced a 3-act Opera of this name at Naples in 1769. Characters: Serpina and Uberto.

Additional 32065.

Paper; ff. 295. End of 18th cent. Oblong folio.

"LUCINDA e[d] Armidoro"; in 2 Acts, with ballets, symphonies, and accompaniments for oboes, flutes, clarinets, horns, trumpets, bassoons, and strings, in score. By Giovanni Paisiello [1782]. Characters: Armidoro, Luminosa, Lucinda, and a Genio, with Choruses of Maidens.

Additional 32066.

Paper; ff. 333. End of 18th cent. Oblong folio.

"ACHILLE in Sciro": Opera in 3 Acts, with ballets, symphonies, and accompaniments for oboes, horns, flutes, trumpets, clarinets, bassoons, drums, and strings, in score, by Giovanni Paisiello [about 1780]. Characters, as above, p. 297.

Additional 32067.

Paper; ff. 370. End of 18th cent. Oblong folio.

"FEDRA": Musical drama in 3 Acts, with ballets, symphonies, and accompaniments for oboes, flutes, clarinets, horns, trumpets, bassoons, and strings, in score, by Giovanni Paisiello. Written for the San Carlo Theatre at Naples, in 1788. Characters: Ippolito, Aricia, Teseo, Fedra, Diana, Learco, and Tisifone; with Choruses of Priests, Nobles, Huntsmen, *etc.*

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Additional 32068.

Paper; ff. 280. End of 18th cent. Oblong folio.

"ELFRIDA": Musical drama in 2 Acts, with symphonies and accompaniments for oboes, flutes, clarinets, horns, trumpets, drums, bassoons, and strings, in score, by Giovanni Paisiello. Written for the San Carlo Theatre at Naples, in 1792. Characters: Elfrida, Osmondo, Evelina, Orgando, Adelvolto, Siveno, and Eggardo.

Additional 32069.

Paper; ff. 261. End of 18th cent. Oblong folio.

"DIDONE": Opera in 2 Acts, with symphonies and accompaniments for oboes, flutes, clarinets, bassoons, trumpets, horns, and strings, in score, by Giovanni Paisiello [1795]. Characters, as above, p. 259.

Additional 16008.

Paper; ff. 144. 18th–19th cent. Oblong quarto.

"GLI ORAZJ e Curiazj": Opera by Domenico Cimarosa, arranged for flute, 2 oboes, 2 horns, and 2 bassoons, by Luigi Gianella. Add. 16007 contains a copy of the opera in its original form (see above, p. 316).

Additional 17830, ff. 42–77 *passim*.

Paper; 18th–19th cent. Oblong folio. The MS. also contains Songs (described below) and instrumental compositions (in vol. iii).

FRAGMENTS of Operas, in the hand of Domenico Dragonetti. Unless the contrary is stated, they have pianoforte accompaniment, in score, and are for one voice and anonymous.

1. "Madamina": aria with a bass, from "Don Giovanni." "Mozart." f. 42.
2. "Pace, mio caro sposo": duet [adapted from "Una cosa rara," 1788]. "[Vincenzo] Martini." f. 44.
3. "Placca (*sic*) gli sdegni tuoi." f. 46.
4. "Caterina, son penti[t]o." f. 46b.
5. "La neve in la montagna." f. 47.
6. "Se ride amore." f. 47b.
7. "Tornasti, o prima vera." f. 48.
8. "Solitario bosco." f. 49.
9. A solo in G ($\frac{2}{4}$ time), without words. f. 49b.
10. "Ah, Signor, quai cose"; with violin obbligato. f. 50.
11. "Oh Dio, che sembrami"; with a bass. f. 50b.
12. "Questo motivo mi toc[c]a il core"; with a bass partly sketched in. f. 52.
13. "Ridotto ormai." Two *imperfect* sketches. ff. 52b, 61b.
14–16. The end of no. 5, no. 6 (duet "Ah, soyez sensible," apparently sung by Amélie and Julie), and no. 7 (chorus without words). From an anonymous opera. f. 55.
17. "Deliro—fremo." The melody only. Belonged to Lady Clarges. f. 56.
18. "Ore più placide." The melody only. f. 62.
19. "Ami doman": solo and chorus. ff. 66, 67.
20. "Calma la pena"; with horns, flutes, and strings, in score. "Ferdinando Bertoni, 1781." f. 69.
21. "Dopo Cento e Cento affanni": duet with horns, clarinets, and strings, in score and in parts. f. 77.

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Additional 24215, f. 114.

Paper; 18th–19th cent. Oblong folio. The rest of the MS. is not of a musical nature.

FRAGMENT of a Scena, apparently beg. "Volga il ciel," and from an Opera, with string accompaniment, in score, in the hand of Domenico Cimarosa, as attested by his son Paolo, Naples, 2 Dec. 1845. *Imperfect* at the beginning and end.

Additional 25965.

Paper; ff. 34. 18th–19th cent. Small octavo. Presented by Coventry Kearsey Dighton Patmore, Esq.

"THE ENCHANTED Flute (*sc.* "Die Zauberflöte"): an Opera in Two Acts, loosely done into English from the German of Amadæus Mozard" [1791]. The words only, being one of a series of plays intended for performance at Drury Lane Theatre.

Additional 28862, ff. 2–37b.

Paper; 18th–19th cent. Oblong folio. The MS. also contains Catches (above, p. 42).

SELECTIONS from dramatic works, with symphonies and accompaniments for strings and other instruments mentioned below, in score, said to be by R. J. S. Stevens. *Autograph* (?).

1. Quartet (Zelica, ——, Agar, Mesta), beg. "'Tis Health, blooming Goddess"; with figured bass for pianoforte or harpsichord, *etc.* f. 2.
2. Air (Lodoviska), beg. "This fond bosom's dearest treasure"; with flutes, horns, figured bass, *etc.* f. 5.
3. Duet (Zelica and Agar), beg. "Blithsome, at the close of day"; with flutes, *etc.* f. 10.
4. A French air, beg. "Ah me, my boasted triumphs"; with flutes, horns, *etc.* f. 12.
5. Air (Emma), beg. "How calmly flows Compassion's tear"; with flutes, *etc.* f. 16.
6–9. Dialogue, beg. "Gentle Shepherd, tell me"; duet, "Here, take my hand"; trio, "The morn awakes"; and quartet, "Now the festive board provide." With flutes, oboes, horns, bassoons, strings, and figured bass. From a piece in which the principal characters are Laura, Jessy, Oatley, and Edward. ff. 19, 22, 27, 33.

Additional 29295, f. 106b.

Paper; 18th–19th cent. Oblong folio.

A SKETCH of "Pantomime Music," in pianoforte score, in the hand of Charles Weichsel. See under Pianoforte Solos (in vol. iii.).

Additional 30166–30169.

Paper; 18th–19th cent. Oblong folio. Parts of vols. i and ii, and the whole of vol. iii, were sold by Giuseppe Manna, of Rome, to Prince Augustus of England, afterwards Duke of Sussex.

COLLECTION of numbers from Operas composed, with one exception, by Domenico Cimarosa; with accompaniments for strings and, unless

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the contrary is stated, horns and oboes, mostly in score. In four volumes.

30166 (ff. 318). 1. Aria (Don Peruchetto), beg. "Mirate il mio sembiante"; from "L' Infedeltà fedele, 1779" [1780, according to the Musical Biographies]. f. 1.
2. "Vanne, ò cara": duet [(?) from "La Villana riconosciuta," 1783], with horns, flutes, *etc.* f. 25.
3. "Cara, nel pianto mio": aria with recitative from "Oreste" [1783]. Belonged apparently to Maria Giuseppa Cantieri. f. 58.
4. "Perdona l' affetto": aria from "L' Eroe Cinese, 1782" [1783, according to the Musical Biographies]; with clarinets, *etc.* Copied for Donna Raffaelle Papio. f. 72.
5. "Se cerca, se dice": scena and aria from "L' Olimpiade" [1784]; with bassoons, *etc.* f. 96.
6. "Siente (*sic*) torca": aria from "Il Credulo [deluso," 1785]. f. 131.
7. Duet (Serpina and Uberto), beg. "Io conosco" [from "La Serva padrona," about 1776]; with accompaniment for violin and pianoforte only. "[G.] Paisiello." f. 167.
8. "Ah, se t' amo": rondo from "La Felicità inaspettata" [1791]; with horns, flutes, bassoons, *etc.* f. 176.
9. "Da questo lido": duet from "Penelope" [1794]; with clarinets, *etc.* f. 196.
10. "Idol mio pietoso": rondo [from the same]. f. 217.
11. "Svenami pur, crudele": scena and duet from "Gli Orazi e Curiazi" [1796]; with clarinets, bassoons, *etc.* Belonged to C. Balfour. f. 243.
12. "Ah! se perdo il caro Bene": duet with recitative [from "Artemisia," 1801]; with the same instruments. f. 299.

30167 (ff. 264). 1. "Pria che spunti in ciel l' Aurora": buffo aria with clarinets, bassoons, *etc.* Copied at Naples. This and nos. 2–5 are from "Il Matrimonio segreto." f. 1.
2. "Signor, deh, concedete": buffo duet with clarinets, *etc.* f. 37.
3. "Io ti lascio; perche unite": duet with bassoons, *etc.* f. 76.
4. "Le faccio un inchino": trio with flutes, *etc.* f. 101.
5. "Deh, lasciate che io respiri": quintet with clarinets, *etc.* f. 129.
6. "Quelle pupille tenere": scena and aria, with copies of the latter and separate parts (some of them in duplicate) of the bassoons, trumpets, *etc.* This and no. 7 are from "Gli Orazi e Curiazi" [1796]. ff. 162, 188, 210–246.
7. "Oh dolce e caro istante"; with clarinets, bassoons, *etc.* f. 247.

30168 (ff. 305). 1. "Dove sono, ahimè." This and nos. 2–7 are duets. f. 1.
2. "Vò tra l'Erbette"; with bassoons, *etc.* Characters: Doristella and Lindoro. f. 28.
3. "Minestra ti chiedo" [from "Nina e Martuffo," 1782]; with flutes, *etc.* f. 78.
4. "Gia disposta è la battaglia." Characters: Guazet and Delasoré. f. 98.
5. "Nel mirar quel Caro Occhietto" [from "Le Trame deluse," 1786]; with bassoons, *etc.* f. 139.
6. "Recipe ogni minuto"; with strings only. f. 171.
7. "Nel mirar quel tuo sembiante"; with horns and strings. f. 224.
8. "Dove sei, mio bel Tesoro": trio. f. 255.
9. "Introduzione a Tre" [to "Il Matrimonio segreto," 1792]. f. 281.

30169 (ff. 247). 1. "Ah! mie languide pupille"; with bassoons, *etc.* This and nos. 2–6 are duets. Belonged to D. Luigi M[a] Gessari. f. 1.
2. "Amor per noi meschine"; with flutes, *etc.* f. 21.
3. "Qui dolcemente spira" [from "Le Astuzie femminili," 1793]; with clarinets, *etc.* f. 50.
4. "Zitto, zitto." From the same. f. 67.
5. "Ha un' occhio ch' è un consuolo"

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[from "I traci amanti," 1793]; with horns, flutes, bassoons, *etc.* f. 88.
6. "Senti a me." Characters: Donna Emilia and Don Pompeo. Belonged to Anna Cittadini. f. 116.
7. Cavatina (Medonte), beg. "Per pietà, bell' Idol mio"; with bassoons, *etc.* [From "Artaserse," 1781.] Belonged to Don Gaetano Parlati. f. 131.
8. "Cara, nel pianto mio": recit. and aria [from "Oreste," 1783]. f. 143.
9. "Non vedi il mio periglio": aria, with flutes, bassoons, *etc.* Belonged to — Harrison. f. 168.
10. "Se fiato in corpo avete": duet [from "Il Matrimonio segreto," 1792]; with bassoons, *etc.* f. 181.
11. "Ah, serena il mesto ciglio": rondo, with clarinets, *etc.* f. 229.

Additional 30393, ff. 95–100.

Paper; 18th–19th cent. Folio. The MS. also contains Orchestral Music, described in vol. iii.

Overture to "Henry IV," by [J. P. E.] Martini [1774]; arranged for pianoforte by Dr. William Crotch. *Autograph.*

Additional 30950, ff. 1, 6, 136b, 139.

Paper; 18th–19th cent. Quarto. The MS. also contains a Glee (above, p. 112), part of a Table Entertainment (1769, described below), and Instrumental Music (in vol. iii).

Portions of dramatic pieces, by Charles Dibdin. *Autograph.* Unless the contrary is stated they are for an orchestra consisting of oboes, horns, and strings, in score.

1. Overture to "The Miniature"; with bassoons, *etc.* f. 1.
2. Overture to "Robin Hood"; followed by several orchestral numbers from the same work. f. 6.
3. The melodies of "A drop of milk" [? from "The Regatta"], "Adieu to St. Cecilia," and "Poor bird," *etc.*; afterwards [1805?] inserted with alterations in ["The Musical Mentor" or] "St. Cecilia [at School]." f. 136b (reversed).
4. Nos. 3 and 4 of a piece unnamed. ff. 139, 140.

Additional 30951–30955, *passim*.

Paper; 18th–19th cent. Quarto. The MS. also contains Songs, Table Entertainments, *etc.*, described below and elsewhere.

Collection of songs, *etc.*, in score, many of them imperfect; all, with two or three exceptions indicated below, apparently from the musical dramas of Charles Dibdin. *Autograph.* In five volumes; arranged in alphabetical order, according to title or first line. Unless the contrary is stated, the accompaniments are for horns, oboes, and strings.

30951. 1. "About, about, about! We'll take the Bantling out"; with flutes, *etc.* f. 1.
2. "Adam, of being single weary": duet with bass [from "The Shepherd's Artifice," 1763]. f. 4.
3. "A famous old hunter" [? from "The Round Robin," 1811]. f. 11.
4. "A Frenchman's Grimace." f. 13b.
5. "Ah, when from this detested shore"; with flutes, horns, *etc.* [From "Hassan."] f. 17.

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6. "All sorrows are for ever gone" [from "The Regatta"]. f. 22.
7. "Although I make no fuss" [from "Harvest Home," 1787]. f. 25.
8. "And now, good master Sonnet": recitative with bass [from "Long Odds," 1782]. f. 31.
9. "An Englishman, his heart sincere"; with clarinets, horns, *etc.* [From "Hassan."] ff. 32b, 34.
10. "An Englishman may turn"; with bassoons, *etc.* f. 36.
11. "A Plague on such mischievous Fellows." f. 42b.
12, 13. "A drop of milk." Two settings [? from "The Regatta"]. ff. 44, 46b.
14. "The air is fresh": duet with bass. f. 47b.
15. "A sailor's love"; with bass. [From "The Benevolent Tar," 1782.] Followed by a sketch of a song beg. "Touch the hasp." f. 48b.
16. "What argufies pride" [from the same work]. f. 50.
17. Air (Milpah), beg. "A soldier once married a Beauty." f. 55.
18. "A vagrant leaf" [from "The Regatta"]. f. 61.
19. "Away with fear"; without horns. [From "The Villain."] f. 67.
20. "Ay, ay, Master Serjeant." f. 77.
21. "Love's a fire": recit. and air [from "Long Odds"]. f. 87.
22. "This magic Belt": recit. and air; with flutes, *etc.* [From "Hassan."] f. 92.
23. "Young Cupid"; with a bass only. [From "The Regatta."] f. 98.
24. Beginning of overture to "Lovely Nancy," or "The Miller's Grist." f. 100b (reversed).
25. Scene (Alice, Top G., Cicely, and Marlinspike), beg. "But there are other things"; with a bass. [From "The Benevolent Tar, 1782."] f. 116.
26. "Chairs to mend" [from "Tom Thumb," 1782]. f. 119.
27–29. Three short choruses: "Prepare the dance," "Propitious be this day," and "In sprightly notes"; with flutes, bassoons, *etc.* From a piece probably named "Anthony and Cleopatra." ff. 122, 123b, 125.
30. "Come, gentle Hope"; with flutes, *etc.* f. 136b.
31. "Come on and seize the trembling fair": chorus. f. 138.
32. Scene (Patty, Civet, and Bellows), beg. "This pail of milk"; with flutes, bassoons, *etc.* f. 140.
33. "Come to my arms"; without horns. [From "The Cottage."] f. 144.
34. "Troth, I shall have a woundy loss": scene and air with strings only [from "Long Odds"]. f. 148.
35. "Curate Ap Hugh": recitative with a bass [? from "Liberty Hall," 1784]. f. 151.
36. Air (Fanchette), beg. "Dans un Verger"; from the "Tonnelier" [by N. Isouard]. f. 152.
37. "Did not we run him hard": trio with bass [from "Robin Hood," 1811]. f. 156.
38. Duet, "Deign, O deign, ye powers above"; with oboes and strings. f. 158.
39, 40. Portions of two scenes (Exotic and Volatile), beg. "Don't so take on," and "Fine nonsense." ff. 164, 187.
41. Air (Bellows), beg. "For all the world like unto this" (*cf.* no. 32). f. 188.
42. "From henceforth wedded to my farm": duet. *Imperfect* at the beginning. f. 194.

30952. 1. "Goblin, Elf and Spright"; with trumpets, *etc.* f. 3.
2. "Good Massa Lieutenant"; without horns. [From "The Round Robin," 1811.] f. 6.
3. Air (Alcmena), beg. "Go, treacherous man"; without horns. f. 9.
4. "Hail, Britan[n]ia." f. 15.
5. "Hark, forward! See, Reynard is started"; with clarinets, *etc.* f. 19.
6. "Hark, hark! The martial trumpets sound"; with bassoons, *etc.* f. 23.
7. "Help, help here! Hold, Sir": recitative with bass. f. 28.
8. "Hence with sorrow." f. 30.
9, 10. Recitatives:—"Here comes my Datur," and "Here, Molly"; with a

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bass. [From "Long Odds," 1782.] ff. 32, 33.
11. "Here sleeps in peace." [From "The Shepherdess of the Alps," 1780.] f. 34.
12. "How could you write such horrid trash": recitative with bass [from "Long Odds"]. f. 43.
13. Air (Ego), beg. "If I was a king." f. 48.
14. "If the weather is foul": air without horns [from "The Round Robin," 1811]. f. 50.
15. "If wayward grief falls to my share" [from the same]. f. 53.
16. "If, when I sobbed, 'twas grief"; without horns. [From "Hassan."] f. 56.
17, 18. "I go, equipped in strongest armour," and "I knew what I did." [From "The Cottage."] ff. 59, 62.
19. Air (Lady Lyric), beg. "Il faut aimer." f. 65.
20. Air (Mime), beg. "I'm larger than the universe"; with bassoons, *etc.* f. 67.
21. "In Paris, as in London." [From "Tom Thumb," 1782.] f. 71.
22. "In summer's cool shade"; for 4 voices, with flutes, clarinets, bassoons, *etc.* f. 75.
23. "I nurse Estates"; apparently the second verse. f. 88.
24. "In war-time." f. 90.
25. Trio (Villars, Marcella, Polly), beg. "I prithee, come, stay"; without horns. f. 92.
26. Air (Commodore), beg. "I sailed in a tight little schooner." f. 98.
27. "I shiver, I shake." f. 101.
28. Air (Compass), beg. "Is it not courage" [from "The Cottage"]. f. 102.
29. "He's poor as Job"; with strings only: recit. and air [from "Long Odds"]. f. 105.
30. "I've known what 'tis to face the foe"; with bassoons, *etc.* f. 107.
31. Air (Jonathan), beg. "I've serv'd my king." Probably from the same work as no. 25. f. 109.
32. Air (Severity), beg. "I would not let you love yon fair." f. 112.
33. "Of Familiars you've heard"; with violin and flutes. From "The Lancashire Witches" [1782]. f. 125.
34. Symphony, with clarinets, *etc.*, and recitatives; from the same work. f. 127.
35. "Look at the world"; with bassoons, *etc.* [From "The Cottage."] f. 135.
36. "Loud shall the trumpet sound"; with trumpets, *etc.* [From the same work.] f. 141.
37. Air (Fairy), beg. "Magnanimous Madam Hazard." f. 162.
38. "Man hectors and commands" [from "Hassan"]. f. 165.
39. "Molly Mizen" [from "The Cottage"]. f. 170.
40. Air (Hawl), beg. "Sweet Molly Mizen"; without horns. [From "The Round Robin."] f. 172.
41. "My dearest friend, I trust"; without horns. [From "The Villain."] f. 177.
42. "My hearty, thou shalt take repose": recitative with bass [from "The Benevolent Tar," 1782]. f. 179.

80953. 1. "Ne'er till this instant"; with clarinets, *etc.* [from "The Round Robin"]. f. 4.
2. Duet (Belmot and Marcella), beg. "No flame that beauty's power can raise"; with flutes, *etc.* f. 11.
3. "A Plague of those musty old lubbers" [from "The Benevolent Tar"]. f. 28.
4, 5. "Of discipline." Two versions, the first with bassoon, *etc.* [from "The Round Robin"]. ff. 34, 36.
6, 7. "Oh cruel war," and "Oh if a trace of honour lives." [From "The Cottage."] ff. 39, 44.
8. "Oh leave me in Pity"; without horns. f. 47.
9. "Oh wretched day"; with flutes, bassoons, *etc.* [From "Hassan."] f. 53.
10. "Oh you that bathe in Courtly Bliss." f. 57.
11. "Oh Love, cruel Love"; with strings only. f. 62.
12. "One mountain neger." Two copies, the first with pianoforte, the second with orchestra but without horns. [From "The Cottage," after-

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wards introduced into "The Round Robin."] ff. 64b, 66.

18. "On that spot I will raise a fair Shrine." f. 69b.

14. Recitatives (Civet and Bellows) and air, "Sweet ditties"; with bassoons, *etc.* (*cf.* Add. 30951, f. 140, *etc.*) ff. 72, 72b.

15. "Sweet peace, that kindly sheds around"; with clarinets, bassoons, *etc.* [Afterwards introduced into "Britons, strike home."] f. 74.

16. "The girl of girls was Peggy Taylor." f. 78.

17. "And did you hear what sad disaster"; without horns. [From "Long Odds."] f. 99.

18. "Shall I? The thought transports me." [From the same.] f. 121.

19. Air (Old Cloathsman), beg. "Since dress alone marks each degree"; without horns. f. 129.

20. Finale (Lady Bloomingdale, Belmot, Marcella, Villars, Polly, Jonathan, *etc.*), beg. "Since thus my fate's inclined" (*cf.* above, no. 2, and Add. 30952, no. 25). f. 133.

21. "So flies, like us, the timid hare"; without horns. [From "The Cottage."] f. 144.

22. "Such fame can never pass away"; with clarinets, bassoons, *etc.* f. 153.

23. "Sweet was my bliss" [from "Hassan"]. f. 159.

24. "That mortal to whom power extends"; with bassoon, *etc.* [From "The Cottage."] f. 160.

25. "The banks of the Liffy" [from the same]. f. 168.

26. "The Converted Rake," beg. "Come, jolly lads": a "burlettina," with a bass for harpsichord or pianoforte. "Dramatized from one of Mr. Dibdin's songs by himself." Characters: William, Peggy and Crew. f. 202.

30954. 1–3. "Ne'er till this instant," "Of discipline," and "And please your bold honour"; without orchestral accompaniments. From "The Round Robin." ff. 4, 4b, 5b.

4. "Behold the fairies' jocund band" [from "Tom Thumb," 1782]. f. 6.

5–8. "A famous old hunter," "Good Massa Lieutenant," "Sweet Molly Mizen," and "Timothy Tough"; with bass only. [From "The Round Robin."] ff. 8, 8b, 9, 9b.

9. "Come here, ye fair"; from "The Gipsies" [1778]. Two copies, the first with bass only. ff. 16, 17.

10. "Would'st Error leave"; with clarinets, *etc.* [From "The Passions," 1782.] f. 18.

11. "A Sailor and an honest heart" [from "Long Odds"]. f. 25.

12. "The ingrate, like a serpent's keen tooth"; with clarinets, *etc.* [From "The Cottage."] f. 30.

13. "Oh had you but seen." [From "The Round Robin."] Two copies, the first with clarinets, *etc.*, the second with bass only. ff. 40, 44.

14. "I sailed in the Terrible frigate"; with a bass only. [From the same.] f. 45.

15. "The life of a sailor" [from "The Cottage"]. f. 70.

16. "The ling'ring hour"; with strings. Wind parts were to be added afterwards. f. 74b.

17. "As fortune's billows heaved me"; with violin and flutes. [From "The Shepherd's Artifice," 1764.] f. 78.

18. "The little birds, as well as you"; with flutes, horns, *etc.* [From "The Seraglio," 1776.] f. 79.

19. Duet (Civet, Bellows), beg. "Deny it you'd best" (*cf.* Add. 30951, no. 32, *etc.*). f. 93.

20, 21. "The Mischief's done," and "The Monarch in my time I've played." [From "Hassan."] ff. 97, 100.

22. Scene (Sylvia and Caroline) and air, "How could'st thou have the heart"; with flutes, *etc.* ff. 103–108.

23. "I thought we were fiddle and bow"; with a bass only. [From "Long Odds."] f. 109b.

24–26. "One mountain Neger," "If wayward grief," and "The Sun go down"; with bass only. [From "The Round Robin."] ff. 120, 120b, 121.

27. "I sing Ulysses"; with bass only.

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[From "Reasonable Animals."] f. 138b.
28. Air (Belmot), beg. "Dear Venus"; with clarinets, bassoons, *etc.* (*cf.* Add. 30953, no. 20, *etc.*). f. 136.
29. "And please your bold honour" (see above, no. 3); with bassoons, *etc.* [From "The Round Robin."] f. 138.
30. "I'll tell you a story." [From "Tom Thumb."] f. 141.
31. "The Sailor, should he safe return"; with clarinets, *etc.* f. 143.
32. "The Sailor, when he comes." [From "The Cottage."] f. 145.
33. "The setting sun." f. 152.
34. "The ship was rocking." f. 153.
35. "I sing of a war"; with bass only. [From "Reasonable Animals."] f. 156b.
36. "This, this, my lad, 's a soldier's life." [From "Clump and Cudden," 1782.] f. 162.
37. "Were Griddy kind to me"; with bassoons, *etc.* [From "Liberty Hall," 1784.] f. 195.
38. "The wretch who in chains waits." f. 200.
39. "They call me Mistress Gravity"; with a bass only. f. 204b.
40. "This story fell out." [From "Long Odds."] f. 208.

30955. 1. "This strange emotion"; with bassoons, *etc.* [From "The Islanders," 1780.] f. 1.
2. Recitatives (Nancy, Kitty, Tom Pitch), beg. "Thus do we every eve complain"; with figured bass. [(?) From "The Villain."] f. 6.
3. "Thy beauteous form." f. 7.
4. "Timothy Tough." Two copies, the first with bass only, the second with orchestra but without horns. [From "The Round Robin."] ff. 9, 10.
5. "'Tis true; but then to love this Polly": recitative with a bass only [from "The Benevolent Tar," 1782]. f. 13.
6. Air (Sylvia), beg. "Touch the hasp"; with bassoons, *etc.* f. 25.
7. Air (Commodore), beg. "As into port the vessel turns"; with bassoons, *etc.* f. 36.
8. Air (Sensuality), beg. "Turn thee from that maigre figure"; with strings. f. 39.
9. "Un Tonnelier vieux et Jaloux"; from "The Tonnelier." By N. Isouard. f. 41.
10. "The gallant soldier gayly comes"; with flutes, *etc.* [From "The Cottage."] f. 43.
11. Air (Emma), beg. "We dream of hidden treasure." f. 50.
12. "Welcome, welcome, joy and pleasure." f. 54.
13. Scene (Villars, Lady Bloomingdale, Polly and Adam), beg. "We'll fairly get round her." (*cf.* Add. 30953, no. 20, *etc.*). f. 56.
14. Recitatives:—"Well, old Friend," *etc.* [From "Long Odds."] f. 63.
15. Duet (Voice, Echo), beg. "What art thou, Ecoho" (*sic*). f. 64.
16. "What a strange thing this same love is"; with flutes, bassoons, *etc.* [From "The Cottage."] f. 67.
17. Air (Venture), beg. "What shall I do, oh dear"; without horns. [From "The Seraglio," by S. Arnold.] f. 69.
18. "What shall I do, where shall I run"; with bassoons, *etc.* [From "Harvest Home," 1787.] f. 74.
19. Recitatives (Exotic, Volatile), beg. "What, never, never"; with flutes, bassoons, *etc.* (*cf.* Add. 30951, no. 39). f. 77.
20. "When an Englishman on a manoover is bent." [From "The Cottage."] f. 79.
21. "Whene'er love's Joys the heart surprize"; without horns. [From "The Graces," 1782.] f. 83.
22. Air (Marcella), beg. "When guilt within the bosom lies" (*cf.* Add. 30953, no. 20). f. 84.
23. "Where opening hound and jocund horn." f. 88.
24. Air (Adam), beg. "Our time thus most heavily passes"; with bassoons, *etc.* (*cf.* above, no. 13). f. 93.
25. "Say, Fanny, wilt thou go with me": duet [from "Clump and Cudden"]. f. 99.
26. "While the doctor's abroad"; without horns. [From "Poor Vulcan," 1778.] f. 101.

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27. Recitative and air (Civet), beg. "Dressed Alamode" (*cf.* Add. 30951, no. 32). f. 103.
28. "Why, what can he tell us"; with strings only. [From "Long Odds."] f. 105.
29. "With a true social mind" [from "The Cottage"]. f. 108.
30. "With strong conflicting pangs oppressed" [from "Harvest Home"]. f. 112.
31. "Women, dear Sir, are just and true" [from "The Round Robin"]. f. 117.
32. Air (Landlord), beg. "Would you know how the time in our club rolls along." f. 120.
33. Air (Belmot), beg. "Yes, yes, I'll kneel at beauty's shrine" (*cf.* Add. 30953, no. 2, *etc.*). f. 125.
34. "Yes, yes, tis so, I see it plain" [from "Hassan"]. f. 128.
35. "You bade me be loyal"; without horns. [From "The Cottage."] f. 134.
36. "You may call us what you will"; with flutes, *etc.* [From "Hassan."] f. 138.
37. "You may remember": duet [from "The Villain"]. f. 143.
38. "You may talk of your Venuses" [from the same]. Two copies. ff. 151, 154.
39. "Masque," containing songs and 2-part chorus, beg. "Your harmless sports" [afterwards inserted in "The Musical Mentor"]. ff. 156–157.
40. "Your lovers, like birds." f. 158.
41. Scene (Moderation, Severity, Indulgence), beg. "What shame of Phillis to report" (*cf.* Add. 30952, no. 32). f. 167.

42–46. Five fragments, apparently from dramatic works. ff. 169, 171, 172, 174, 176.

Additional 30956, *passim.*

Paper; 18th–19th cent. Oblong quarto. See also Catches (above, p. 42), and Songs and Table Entertainments (below).

NUMBERS, with accompaniments for horns, oboes, and strings (unless the contrary is stated), in score, from dramatic compositions, most of them by Charles Dibdin, and *autograph.*

1. "Affrighted thus the Fisher finds." f. 1.
2. "Blest with your charms"; with flutes, *etc.* [From "The Villain."] f. 16.
3. "Come, thou Rosy dimpl'd Boy": duet without accompaniments [from "Damon and Phillida," 1768]. f. 26.
4. "Did not we run him hard": trio [from "The Round Robin"]. f. 28.
5. "Hail, mighty Monarch of our hearts" [from "Hassan"]. f. 34.
6. "Here, take my hand." f. 39.
7. "Hey for England." f. 43.
8. "His Lordship realy is too good": finale [to "Annette and Lubin," 1778]; with bass for harpsichord or pianoforte. f. 49.
9. "Let's drink and sing." Melody only (? of chorus). f. 51b.
10. "Mourn, ye damsels of the court"; with flutes, bassoons, *etc.* [From "Hassan."] f. 56.
11. "My Lord, and (*sic*) please you"; with bass only. [From "Annette and Lubin."] f. 62.
12. "The girl of girls"; with bass. f. 64.
13. "Sport and revel without pause"; with trumpets, drums, *etc.* f. 65.
14. "The sun go down" [from "The Round Robin"]. f. 74.
15. ". . . with my rub a dub dub"; with bass. *Imperfect* at the beginning. [From "Tom Thumb."] f. 78.
16. "To thee, oh heaven, our cause we trust." f. 79.
17. "As into port the vessel turns"; with bass. f. 88.
18. Finale (Mrs. Vermillion, Mrs. Tokay, Mrs. Dimity), beg. "Twixt husband and wife"; with bass. f. 89b.

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Additional 30957, *passim*.

Paper; 18th–19th cent. Oblong folio. See also under Glees (above, p. 112).

Glees and catches, composed by Charles Dibdin, or supplied by him with instrumental accompaniments—generally for horns, oboes, and strings—for insertion in his dramatic works. Most of them are in Dibdin's hand, and in score.

1. "Give for the commodore three cheers" [from "The Round Robin," 1811]. f. 18.
2. "Hark, the bonny Christ Church Bells"; with strings only. [From Dr. H. Aldrich.] f. 26.
3. "Jack, thou'rt a Toper." [From H. Purcell's "Bonduca."] f. 34.
4. "Old Boreas." Two versions. The first has a bass only; the second has accompaniments for horns, flutes, and strings. [This and nos. 5–8 are from "The Cottage."] ff. 41, 48.
5. "The grog's poured out." f. 57.
6. "Loud shall the trumpet sound"; preceded by one part of a symphony. f. 71b.
7. "Molly Mizen." The melody only. *Imperfect.* f. 71b.
8. "The banks of the Liffy." f. 71b.
9. "What, if my pleasures fools condemn"; without accompaniment. [From "Liberty Hall," 1784.] f. 74.

Additional 30963–30965 *passim*, 30966.

Paper; 18th–19th cent. Small quarto.

Words, or portions of the words, of musical Dramas by Charles Dibdin. *Autograph.* In four volumes.

30963. 1. "Conceit in a Cottage": a Dramatic Pastoral in 2 Acts. "Written in early youth." Characters: Silvius, Philander, Thyrsis, Bromia, Flavilla, *etc.* f. 2.
2. "The suspicious Rustic": a Dramatic Pastoral in 2 Acts. "Written in early life." Characters: Corin, Leander, Dorilas, Narcissa, Cleora. f. 16.
3. "A Soldier and a Sailor," or "The Iron chest besieged": Comedy in 5 Acts. *Two copies.* Characters: Ghastly, Overhaul, Bastion, Probit, Smack, Caroline, Myrtilla, Hillaria, Flimzy, *etc.* ff. 34, 92.
4. "Hassan," or "The sploiled (*sic*) Favorite": Comic Opera in 2 Acts. Characters: Abdullah, Hassan, Capt. Stanchion, Selima, Zulma (*sic*), *etc.* ff. 152–194b.
5. "The Broken Gold": Ballad Opera in 2 Acts [1806]. Characters: Goldsworth, Current, Helm, Trawl, Constance. ff. 316–341.

30964. 1. "The Cake-house": Ballad Farce in 2 Acts; afterwards [1800] converted into a Table Entertainment (see f. 30). Characters: Sandwich, Belfield, Grouse, Trail, Dr. Drylips, Neddy, Nat, Cooks, Majorum, Caleb, Lady Quinze, Miss Chance, Mrs. Volatile, *etc.* ff. 1–29, 86–92b.
2. "The Cottage": Comic Opera in 3 Acts; altered from "The Villain," or "Reprisals" (see f. 157). Some of the airs were afterwards [1811] introduced into "The Round Robin." Characters: Compass, FitzErin, Gig, Float, Tropic, Staysail, Murdoch, Count Fourbe, General Bellecœur, Nancy, Fanny, Copperkin, Judy, *etc.* ff. 93–148b, 157, 158–162 (*passim*), 163–166, 175–180b.
3. Fragments [of "A Soldier and a Sailor"—see above, Add. 30963, no. 3]. ff. 149–156b, 174b–166b (reversed).
4. "The false Dervise," or "Harlequin in the Seraglio": Comic Opera in 2 Acts. Characters: The Bashaw, Octavia, Scapin, Angelica, Fatima, *etc.* f. 181.

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5. "The Islanders" [1780]. Act ii only. Characters: Garcia, Camilla, Domingo, Governor, Gil Perez, Fabio, Orra, Yanko, Elvira, Julina, Flametta, and Felix. f. 196.
6. "The Lakes," or "The Regatta": Comic Opera in 3 Acts (see f. 323). The principal singers (see f. 282b) appear to have been [John] Bannister, [John] Braham, and Ann Storace. Characters: Old Acorn, Shingle, Crush, Dermot, O'Daggerty, Sunburn, Gloriana, Patience, *etc.* ff. 234–254, 282–323, 324b, 327–337b.
7. "The Long Odds": Burletta in 2 Acts [1782]. Characters: Jupiter, Juno, *etc.* ff. 255–281b.
8. "The Sailor's Plot" (*sc.* "Yo yea," or "The friendly tars," 1777): Interlude. Characters: Jack Hawlyard, Staysail, Nell, and Kitty. f. 347.
9. "The Old Woman of Eighty" [1777]. Characters: Fanny, Dame Dobbins, and John Strong. ff. 355–361.
10. "Poor Vulcan" [1778]. *Imperfect.* Characters: Serjeant, Squire Stud, Cicely, Wiseman, Grace, Joe, Pike, Crump, Gauge, *etc.* ff. 363b–378.

30965. 1. "The Villain": Comic Opera in 3 Acts (*cf.* Add. 30964, no. 2, above). Characters: Compass, O'Liffy, Staysail, Gig, Grey, French-general, Count Fourbe, Murdoch, Nanny, Fanny, Judy, Patty, *etc.* ff. 1–25.
2. "Wife and no Wife," or "The Oddities": Comic Opera in 3 Acts. Different from the Table entertainment of that name. Characters: Sulivan, St. Helens, Bastion, Ego, Musquito, Too-good, Clue-garnet, Pitch-pipe, Caroline, Almeria, Constance, Gertrude, *etc.* ff. 66–100.
3. Fragments [of "The Cake-house"]. ff. 68b, 69b (reversed).
4. Portions of a musical drama in which the characters are Harlequin, Grimoire, Sligo, Columbine, *etc.* ff. 125–150 (reversed), 161–164b.
5. A fragment [of "The Regatta"]. ff. 199–200b.
6. A piece unnamed ["Reasonable Animals," 1780]. Characters: Ulysses, Telemachus, *etc.* ff. 204–239b.
7. A fragment [of "The Round Robin," 1811]. ff. 240–241b.

30966. 1. "Mistake upon Mistake," or "Hey for Matrimony": Ballad Farce in 2 Acts. Characters: Sir Harry Hammercloth, Mr. Ego, Capt. Countersign, Lucius O'Rourke, Trap, Natty, Scapegrace, Augusta, Rattlecap, Priscilla, Judy, *etc.* f. 1.
2. "Harvest home," or "The Brink of a precipice" [1787]. Characters: Sir Samuel Sensitive, Commodore St. Helens, Glanville, Clue-garnet, Trim, Muzzy, Congo, Caroline, Cleora, Goody Muzzy, Unah. f. 4.

Additional 31600.

Paper; ff. 112. 18th–19th cent. Oblong folio.

Numbers from Operas, with symphonies and accompaniments for horns, oboes (flutes in no. 5), bassoons (in nos. 2, 3, and 6), clarinets (in no. 3), and strings, in score. Nos. 1–4 are by Francesco Bianchi; nos. 5 and 6 by Luigi Cherubini.

1. "Caro Padre, a te vicino" (*sic*): duet. f. 1.
2, 3. Accompanied recitative with cavatina, "Vorrei sprezzar La sorte"; and recitative with duet, "Son felice, amato Bene." From "Ines de Castro" [1797]. Sung by Mrs. Billington and Domenico Bruni. ff. 13, 28.
4. "Ah, se m' ami": aria from an Opera, in which one of the characters is Adaliso. Belonged to M^me^ Peploe. f. 48.
5. "Vuoi ch' io viva": scena and duet. f. 66.
6. "Cara, da voi dipende la pace": quartet. f. 82.

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Additional 31734, ff. 21–109.

Paper; 18th–19th cent. Oblong folio. Nos. 1 and 2 belonged to —— Devon. The MS. also contains a Duet (above, p. 89).

SELECTIONS from Operas, with accompaniments for strings, bassoons, and other wind instruments mentioned below, in score.

1. "Ahime, già vengo": scena [from "Romeo e Giuletta," 1796]; with clarinets, *etc.* "Nicola Zingarelli." f. 21.
2. "Alme grandi": aria from "Artemisia," 1801; with flutes, oboes, trumpets, *etc.* "Domenico Cimarosa." f. 41.
3. Trio, "In si tetra piaggia"; and duets, "Ha un' occhio," and "Lena bella." From "I Traci Amanti" [1798]. By the same. The wind instruments employed are oboes, flutes, horns, *etc.* ff. 57, 74, 98.

Additional 31747.

Paper; ff. 16. 18th–19th cent. Oblong folio.

RECITATIVE, "Misero Bernardone"; and aria, "Maritati poverelli"; with symphonies and accompaniments for horns, oboes, and strings, in score. By Domenico Cimarosa. [(?) From "Giannina e Bernadone," 1785.]

Additional 31769, *passim*.

Paper; 18th–19th cent. Oblong folio. The MS. also contains Songs (early 19th cent.), described below. No. 1 belonged to Luigi Desmaretz.

ARIAS, *etc.*, with symphonies and accompaniments for oboes, clarini and trumpets (except in no. 2), horns, bassoons, and strings, in score.

1. "Quest' è l' acciar di Marte"; from "Attila" [1797]. "Giuseppe Farinelli." f. 2.
2. Scena and aria (Don Febo), beg. "Forte questa." "Ercole Paganini." f. 42.
3. "La ra, Piano Pianissimo"; from "La prova dell' Opera Seria" [1805]. "Francesco Gnecco." f. 68.
4. Duet (? Lauretta and Orgasmo), beg. "Di fresco adesso." "Francesco Gardi." f. 89.

Additional 32081.

Paper; ff. 37. 18th–19th cent. Oblong quarto.

A COMPOSITION of rather a nondescript character, to which the composer, W. [Friedrich Ernst] Bach, has given the title of "Concerto Buffo. Posse." It consists of a short overture and a quasi-recitative for a bass voice, to be sung by "Kapellmeister," probably the composer himself, who introduces the following toy instruments: "Trommel," "Papagens Flöte," "Maultrommel," "Kuckuk," "Leyer," "Trompete," and "Knarre," with accompaniments for an orchestra composed of flutes, oboes, bassoons, horns, trumpets, drums, and strings, in full score. *Autograph.* At the beginning (ff. 1–10) is a pianoforte score in another hand, on the cover of which it is stated that the author [of the words] was C. Stein.

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Additional 32142, 32143.

Paper; ff. 207, 216. 18th–19th cent. Oblong folio.

"Il Geloso in Cimento": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, flutes, and strings, in score, by Pasquale Anfossi [1755]. In two volumes. Characters: Donna Flavia, Vittorina, Don Fabio, Rosbif, Don Perichetto, Paterio, and Modesta.

Additional 32151, ff. 17–24.

Paper; 18th–19th cent. Oblong folio.

Scena and aria, "Io ti lascio, e questo addio"; with accompaniment for oboes, horns, bassoons, pianoforte obbligato, and strings, in score, by J. C. Bach, after a copy made by his nephew W. [? Wilhelm Friedrich Ernst] Bach. The words of the aria are taken from Metastasio's "Issipile," but the Opera from which the recitative is taken appears to contain a character named Rinaldo.

Additional 32169, *passim*.

Paper; 18th–19th cent. Oblong folio. Nos. 18 and 19 belonged to Baron du Beine. See also under Oratorios (vol. i, pp. 364–5).

Arias, *etc.*, most of them, if not all, from Operas. Unless the contrary is stated, they have accompaniments for strings, in score. Nos. 1–14 are described as "Ariette del P. Attilio Ariosti," and are taken apparently from one and the same Opera. The instruments employed in most of them include chalumeaux, oboes, trumpets, strings (viole di gamba, lutes, *etc.*), and harpsichord.

1. Short introductory symphony for 4 instruments. f. 10b.
2. "Già dal ciel cade ogni stella." f. 13b.
3. "Ciò che la vita dolce." f. 14b.
4. "Senta il cor." f. 15b.
5. "Non sa che sian pene." f. 17.
6. "Un cor che senza speme adora." f. 20.
7. "In sua man sta la mia sorte." f. 24.
8. "Finche lunge alla mia bella." f. 26.
9. "Per uoi vissi." f. 27b.
10. "Così grande è la gioia." f. 33.
11. "Tal uicina a Giglio è Rosa." f. 44.
12. "Oh felice (*sic*) miei martiri": duet. f. 45.
13. "Più che tra rie procelle." f. 49.
14. "Dell' Augusto alloro eterno." f. 54.
15. "Riposa in me"; for bass voice, with violin, viola, and basso, in parts. "Caldara." f. 74.
16. "Ognun con saldo ciglio." This and the two following arias are by "Porsile." f. 79.
17. "A chieder pace." f. 85.
18. "E tu, Figlia, consenti." f. 89.
19. "Vo disperato a morte"; from an Opera ["La Clemenza di Tito"] composed at Turin in 1760. "Baldassarre Galuppi detto Buranello." f. 143.
20. "Se non ti moro allato" [from "Didone abbandonata," 1751]. "David Perez." f. 147.
21. "Quercia annosa" [from "L'Innocenza giustificata," 1755]; with trumpets, *etc.* "Cristofforo Gluk." f. 153.
22. "Infelice in tal momento"; with clarinets, horns, bassoons, *etc.* From "L'inganno amoroso" [1766]. "[Pietro] Guiglielmi." Transcribed by Wenzel Sukowatij. f. 165.

23, 24. "Vien qua," and "Quando le Donne vogliono": arias, with bass,

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from "Le Contadine bizzarre"; but whether from N. Piccinni's Opera of that name or from another by J. N. Hummel (in whose hand the piece, with its numerous alterations, appears to be) is not stated. ff. 185, 185b.

Additional 32183, ff. 49, 66, 89.

Paper; 18th–19th cent. Oblong folio. Nos. 1 and 2 belonged to Baron du Beine; no. 3 to the Abbé Bevilacqua and C. de Jankvitz. See also under Masses (vol. i, p. 231).

NUMBERS from Operas, with symphonies and accompaniments for strings and (in nos. 1, 2) oboes and horns.

1. "Ah, chi frenar può mai": aria [? from "Aladino"]. "Andreozzi." f. 49.
2. "Figlia, coragio": scena from "Cajo Mario." Sung by Giacomo Davide at Mantua in 1780. "Domenico Cimarosa." f. 66.
3. "Il tuo destino": duet introduced in Nasolini's Opera, "La morte di Mitridate," but really by M. Portogallo. f. 89.

Additional 32229, f. 151.

Paper; 18th–19th cent. Folio. See also under Songs (below).

NOTES apparently made for a chorus in a German Ballet or Opera, with directions for the use of "Rohrpfeifen" in the accompaniment. Found among some autograph compositions by J. N. Hummel, but not in his hand.

Additional 32236, f. 16b.

Paper; 18th–19th cent. Oblong folio. See also under Pianoforte Solos (1790–1830) in vol. iii.

FRAGMENT of an aria from an Opera in which one of the characters appears to be La Marchesina. In the hand of J. N. Hummel.

Additional 32378.

Paper; ff. 45. 18th–19th cent. Quarto.

NUMBERS from dramatic works arranged, with pianoforte accompaniment, in score, by A. R.

1. "The Rape of Proserpine." It contains several numbers, *etc.*, not in the printed editions, with the names of the original performers. "John Ernest Galliard, 172[5]." Taken chiefly from a MS. at Gresham College (belonging in 1750 to John Alcock). Characters: Ceres, Proserpine, Jupiter, Mercury, and Pluto. f. 1.
2. Trio (Teraminta, Gratander, and Ardelia), beg. "No more I'll rove"; from the Opera, "Teraminta" [1732]. "John Christopher Smith." From a MS. in the possession of Professor E. Taylor. f. 33.
3. Solo and chorus, "Prepare, prepare; Now Ghosts (*sc.* new guests) draw near"; from "The Libertine" [1692?], by Henry Purcell. Arranged from a MS. at the British Museum [? Add. 5333, f. 59b]. For another setting of

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this scene, by Wm. Turner, see Add. 22100, f. 108 (under Songs, 1682, below). f. 39.

4. "Tho' envious old Age": air from "Apollo and Daphne" [about 1718]. "[J. E.] Galliard." f. 44b.

Additional 32435, ff. 1–156.

Paper; 18th–19th cent. Oblong folio. No. 1 belonged to Gr. Lindenau, nos. 5–7 to Charles Martin. The MS. also contains a Song (1773), described below.

NUMBERS from Operas, with symphonies and accompaniments for oboes, strings, and other instruments mentioned below, in score.

1. "Un' Amante sventurato": recitative and aria, with trumpets, horns, *etc.* [Possibly from "Achille in Sciro," 1781.] "[Giuseppe] Sarti." f. 1.
2. "Guarda, lieto soggiorno": recitative and duet, with flutes, horns, clarinets, bassoons, *etc.* By the same. Arranged by Antonio Benelli. f. 12.
3. Quartettino (Chiara, Dorimene, Polidoro, Marziano), beg. "Quel bel visin gentile"; with bassoon, *etc.*, in compressed score. "Pietro Carlo Guglielmi." f. 30.
4. "Tremante, confusa": trio, with horns, clarinets, bassoons, *etc.*, from "Artemisia," 1801. "Domenico Cimarosa." f. 32.
5. "In questo momento": trio, with horns, bassoons, *etc.*, from "Nannerina e Pandolfino" [1792]. "[Pierre] Dutiglieu." f. 73.
6. "Come fugato il nembo": duet, with trumpets, horns, clarino [? = clarinet], bassoons, *etc.*, from "Li Campi d' Ivrij." "Pietro Terziano, Romano." f. 97.
7. "Come il rospo": duet, with flutes, horns, clarinets, *etc.*, from "La giardiniera Apruzzese" [1811]. "Stefano Pavesi." f. 112.
8. Recitative and duet (Aspasia and Pasquino), beg. "Vieni, o caro; t' avvicina"; with flutes, clarini [= clarinetti], bassoons, horns, trumpets, *etc.* "Benedetto Neri." f. 135.

Additional 34803, ff. 86–93.

Paper; 18th–19th cent. Quarto. See also under Songs (1820–1824), below.

SCENA, "Oh Dio! Se in questo istante"; apparently from an Opera, with accompaniments for horns, oboes, bassoons, 2 violins, viola, violoncellos, and basses, in score, by Karl Friedrich Zelter.

Additional 32674, 32675 *passim*, 32676.

Paper; beginning of 19th cent. Oblong folio. For vol. ii, see also under Oratorios (vol. i, p. 378).

SELECTIONS from Operas, chiefly by Italian composers of the second half of the 18th cent., with symphonies and accompaniments for horns, oboes, strings, and other instruments mentioned below, in score. Unless the contrary is stated, they are for a single voice. In three volumes.

32674 (ff. 140). 1. "Calma del Seno i Palpiti." "[Pasquale] Anfossi." f. 1.

2. Recitative (Robinetta and La Rose), beg. "Or l'infelice"; and duet, "Que dira toute la France si Dandin me trompera." "[Antonio] Calegari." f. 13.

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3. "Se cerca, se dice": scena and aria from "Olimpiade" [1761]. "[N.] Jommelli." f. 29.
4. "Forse, chi sa": recitative and duet, without horns, from "Pelope" [1755]. By the same. f. 47.
5. "Ecco il sicco busto": scena, with flutes, clarinets, trumpets, drums, bassoons, *etc.*, from "Achille" [1806]. "[Ferdinando] Paer." f. 60.
6. "Credi la mia ferita": duet, with bassoons, *etc.*, from "Elfrida" [1792]. "Giovanni Paisiello." f. 103.
7. "Tu di saper procura"; from "L' Olimpiade" [1768]. By the same. f. 114.
8. "Per costume"; with bassoons, *etc.* By the same. f. 123.
9. "Negli Elisi ombra onorata." "[J. R.] Zumsteeg." f. 133.

32675 (ff. 173). 1. "Ah, se t' amo"; with flutes instead of oboes. From "La Felicità Inaspettata" [1791]. "Domenico Cimarosa." f. 12.
2. "Se cerca, se dice"; with bassoons, *etc.* From "Olimpiade" [1784]. By the same. ff. 22–45b.
3. "Sposo amato": duettino, from "La Conte" (*sc.* "Laoconte," 1789). "Pietro Guglielmi." f. 104.
4. Scena (Fedra and Aricia) and aria, "Furie d' un cor geloso"; with clarinets, *etc.* "[Sebastiano] Nasolini." f. 109.
5. "Come partir poss' io": duet, from "Giulio Sabino" [1777]. "Giuseppe Sarti." f. 122.
6. "Se l' anime fedeli": duettino [from "Farnace," 1776]; with strings only. By the same. f. 134.
7. "Se cerca, se dice"; from "Olimpiade" [about 1755]. By the same. f. 138.

32676 (ff. 191). 1. "Care donzelle": duet. "Domenico Della Maria." f. 1.
2. "Agitato vedo il Mare." "[? Francesco di] Majo." f. 9.
3. "Se cerca, se dice"; without oboes. From "Olimpiade" [1761]. "Nicola Piccinni." The present MS. appears to have been written for a performance by [Gaetano] Guadagni at the Argentina theatre in Rome, 1768. f. 29.
4. "Resterò, ma pensa": trio, with flutes, bassoons, *etc.*, from "Armida" [1790]. "[Vincenzo] Righini." f. 49.
5. "Pera quell' alma infida"; with bassoons, *etc.* Written by the same for insertion in "Vasco di Gama" [1792], of which the principal part appears to have been composed by "[Felice] Alessandri." f. 81.
6. "Dolce speme": recitative and aria, without oboes, from "L' Armida" [1772]. "[A. M. G.] Sacchini." f. 97.
7. "Dilegua il tuo timore": duet, with strings only, from "Armida" [1771]. "[Antonio] Salieri." f. 110.
8. "Luci amate"; with clarinets instead of horns, bassoons, trumpets (clarini), *etc.* From "Palmira" [1795]. By the same. f. 124.
9. "Ombra adorata"; with flutes, bassoons, *etc.* From "Giulietta e Romeo" [1796]. "[N. A.] Zingarelli." f. 132.
10. "Cara, negli occhi": scena and aria, with flutes, trumpets, bassoons, harpsichord, *etc.*, from "Pirro" [1722]. By the same. f. 144.
11. "Chi mi da Consiglio"; from the same Opera. Without the words. The "Variazioni della Parte Cantante" in this number, and probably those also in no. 10, are by [Luigi ?] Marchesi. f. 173.

Additional 16148.

Paper; ff. 174. Early 19th cent. Oblong quarto.

"I Baccanali di Roma" [1815], by Pietro Generali. Act i. For a complete copy, see Add. 31777–8 (below, p. 408).

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Additional 32190, ff. 1–36, 93–114.

Paper; early 19th cent. Oblong folio. The MS. also contains Cantatas (above, p. 20), Choruses (p. 50), and other compositions described below and in vol. iii.

Compositions by, or in the hand of, Johann Nepomuk Hummel.

1. Numbers and sketches of numbers, apparently from one or more Italian operas, in the hand, and probably the composition, of Hummel. They are in vocal score, with an occasional bass for pianoforte, and comprise settings for 1 to 6 voices of the following words:

"Caro, adorabile." f. 1;—a duet (Lisietta and Giacinto), beg. "Sento che in petto" [probably from "Il viaggiator ridicolo"]. f. 2;—"Mentre dormi amor." ff. 4, 9;—"La Pastorella al prato." ff. 6, 17;—"Per pietà, bell' idol mio" [? from "Artaserse"]. ff. 10, 12, 12b, 14b;—"Ah, felice amor." f. 13;—"Se lontan, ben mio." f. 16;—"Già nel cor nascer mi sento." f. 18b;—"Io mi voglio maritare." ff. 20b, 25b;—"Anima mia sei tu." f. 23;—"Ti sento, bel fior." f. 24;—"A goder ci chiama amore." f. 28;—"Ogn' anno passa un' anno." f. 29;—"Al lavoro, alla campagna." f. 30;—"Soave sia il vento." f. 31b;—"Giovani liete" (different from the chorus in Mozart's "Nozze di Figaro"). f. 32b;—"Oh, che incanto." f. 34;—"Se questo mio core." f. 35b;—"Secondate, aurette amiche." f. 36. On f. 21 are some fragments of passages in Paisiello's "Don Chisciotte" [about 1775].

2. Three vocal scores of the buffo trio, "Spiritelli, che intorno volate," from Hummel's "Il viaggiator ridicolo" [1797]. Sung originally (?) by Fräulein Hesse, Herr Rathmayer, and Ignaz Sonnleithner. ff. 93, 101, 106. Followed by an aria, "Sul[l]e sponde del torbido Lete," from the same opera. (f. 114).

Additional 32203, 32204.

Paper; ff. 166, 193. Early 19th cent. Oblong folio.

"Die Messenier: grosse heroische Oper," in 3 Acts, with introduction, symphonies and accompaniments for drums, trumpets, horns, flutes, oboes, clarinets, bassoons, trombones (generally in separate score), triangles, and strings, in score, by J. N. Hummel. In two volumes. Characters: Gorgus, Mantiklus, Euergetidas, Gonippus, Pandion, Theokles, Aristomenes, Theone, Archidamia, Melanthus, Æthusa, Anaxander, Side, Chariklea; with Choruses of Priests, People, Messenians, Spartan Maidens, *etc.*

Additional 32205.

Paper; ff. 85. Early 19th cent. Oblong folio.

"Pimmalione: Azione Teatrale. Messa in Musica per Ordine dell .... Conte Francesco di Pallfy da Giov. Nep. Hummel .... Vienna"; with overture, symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score. The

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words are by Signor d' Antonio. Characters: Pimmalione and Galatea; with a Chorus of Pupils of Pygmalion.

Additional 32206.

Paper; ff. 161. Early 19th cent. Oblong folio.

"STADT und Land: Operette in 1 Aufzug; für das Theat. an der Wien"; with introduction, symphonies, and accompaniments for flutes, clarinets, oboes, bassoons, horns, and strings, in score. [By J. N. Hummel.] *Autograph.* Characters: Gut-herz, Simon, Seraphine, Hektor, Hännchen, Jack, Jakob.

Additional 32210.

Paper; ff. 215. Early 19th cent. Oblong folio.

"Sappho": ballet in 6 Acts, written for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, with trombones in separate score. [By J. N. Hummel.] *Autograph.* The pas de deux (f. 44) in Act ii was danced by M^me^ [Magdalene] Treitschke [d. 1816] and Mons^r^ [Salvatore] Vigano.

Additional 32408.

Paper; ff. 308. Early 19th cent. Oblong folio.

DRAMATIC compositions, the instrumental portions of which are for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score. Transcribed for J. Baptist Schalkenbach, of Treves.

1. "Die Schweitzer Familie [1809]," in 3 Acts, by [Joseph] Weigl. Included in Act iii is a "Melodrama." Characters: Paul, Durmann, der Graf, Gertrud, Richard, Emmeline, and Jacob; with Choruses of Peasants, *etc.* f. 1.

2. Incidental Music, including a "Pantomimische Scena" (f. 248), and an "Overture—Atto 3^e^" (f. 287). In a different hand from the preceding work. Anonymous. Characters: Karl, Valentin and der Graf. f. 232.

Additional 32437.

Paper; ff. 145. Early 19th cent. Oblong folio.

"MILTON: eine Oper in einem Ackt, nach Joui und Dieulafoi, von [Georg Friedrich?] Treitschke. Die Musik ist von Herrn Kaspar Spontini; für das königliche National-theater in Breslau." Originally produced in 1804. Judging by the signature at the end, it would appear to be in the hand of Treitschke. The overture, symphonies, and accompaniments are written for flutes, oboes, clarinets, horns, bassoons, harps, trumpets, drums, and strings, in score. The air, "O du, des Weltalls Schmuck," at f. 71, appears to be by Joseph Weigl. Characters: Emma, Sara, Arthur, Godwin, and Milton.

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Additional 32588, ff. 113–130.

Paper; early 19th cent. Oblong folio. See also under Services (vol. i, p. 415).

"Overture, Op. 15," *sc.* to "Die Prüfung," 1806, by Spohr. In full score.

Additional 34725, ff. 77–110b, 127–141b, 147–153.

Paper; early 19th cent. Oblong folio. Other compositions, vocal and instrumental, contained in this MS. are described elsewhere.

Numbers, some of them unfinished, from Operas in score, by Sir Henry Rowley Bishop. *Autograph.*

1. "Fingallo"; consisting of a chorus for soprani, "È raggio del cielo." f. 77;—Cavatina, "Lontan da te." f. 81;—Aria, "No, no, il suo Rè." f. 84;—Cavatina, "La tomba diletta." f. 88;—duet, "Nel tuo dolor." f. 92;—chorus, "Lo stranjer dov' è." f. 96;—unfinished Cavatina: "Del nembo tuo." f. 100;—and the scena, "Sventurato Cairba." f. 103. Characters: Malvina, Cotullino, Degrena, *etc.*
2. Fragment (? Introduction), from the "Brazen Bust" [1813]. f. 127.
3. Chorus, "Where are the scymiters?" f. 128;—Fragment of symphony to be played "When Almanzor strikes the Gate." f. 136;—and a short March. f. 137. From "The Æthiop" [1813].
4. "Marcia alla Turca" (no. 20) and two short instrumental pieces (no. 4 and no. 27) apparently to be played during the shifting of the scenery. [From "Ivanhoe."] ff. 139, 140, 141.
5. Cavatina (Erminia—sung by Miss Lyon), beg. "Oh, spare a hapless maiden." f. 147;—Air (Isabella), beg. "For ever fled." f. 148;—opening quartet (sung by Messrs. Gibbon and Cooke, *etc.*), beg. "How chill the Wind." f. 149;—quartettino for 4 male voices, "Honor is the word." f. 150;—and trio, "Oh, sadly the hours pass by." f. 151. From the "Circassian Bride" [1809].
6. "While I beheld the Moon's pale beam": canzonet, with pianoforte accompaniment partly filled in. f. 153.

Additional 16019.

Paper; ff. 282. Apparently before 1800 (see f. 237). Oblong quarto. Belonged to Vincenzo Federici.

"La Pastorella nobile": Opera in 2 Acts, with symphonies and accompaniments for oboes, clarinets, horns, flutes, bassoons, and strings, in score, by Pietro Guglielmi [1788]. Acting copy. The transcript appears to have been made by Francesco Ginni of Lucca (see ff. 234b, 258). At ff. 73–84, an aria, "Nel mirar la bella dama," by Pietro Carlo Guglielmi, is inserted; and at ff. 196–200, another aria, "Un alma constante," by Martini [*sc.* Vicente Martin y Solar—from his "Isola del piacere," about 1792]. Characters: Donna Florida, Don Astionatte, Don Polibio, Eurilla, il Marchese, and Calloandro.

Egerton 2508, 2509.

Paper; ff. 291, 268. About 1800. Oblong folio. Belonged to J. C. Nightingale in 1820.

"I Fuorusciti: Drama giocoso"; with the alternative German title "Die Wege-lagerer: heroisch-komische Oper"; in 2 Acts, with

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overture, symphonies, and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, drums, and strings, and a bass, occasionally figured, for pianoforte, in score, by Ferdinando Paer [1800]. The German words have been added in most of the numbers below the Italian text. In two volumes. Characters: Uberto (Roderick), Oggero (Hojer), Cecchina (Röschen), Gianni (Kaspar), Isabella, Lena (Fränzchen), and Edoardo.

Additional 15999.

Paper; ff. 289. About 1801 (?). Oblong quarto.

"ARTEMISIA": Tragic Drama in 2 Acts, begun by Domenico Cimarosa, but possibly finished by another, as, according to the principal musical dictionaries, it was left incomplete by the composer at his death in 1801. The instruments for which the symphonies and accompaniments were written are trumpets, horns, flutes, oboes, clarinets, bassoons, and strings, with a figured bass for harpsichord or pianoforte. Transcribed for Bonoris-Zappi, Bologna. Characters: Artemisia, Siface, Araspe, Teopompo, Corebo, Carete, and Ada; with a double Chorus of Persians and Greeks.

Additional 16012.

Paper; ff. 189. About 1802. Oblong folio.

"LA PAMELLA (*sic*) [maritata]": Farce, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, by Giuseppe Farinelli. Performed at the S. Mosè theatre at Venice [in 1802]. Characters: Artur, Ernoldo, Isacco, Bonfil, Pamela, Miladi, and Alberton.

Additional 34295, ff. 1, 27.

Paper; about 1802. Oblong folio. The MS. belonged to Maria Egerton. It also contains Duets (above, p. 90) and Songs (beg. 19th cent., below).

DUETS with instrumental accompaniments, in score, from Operas.

1. "La vostra Pamela"; with oboes, horns, *etc.* From "Pamela [maritata]." "Giuseppe Farinelli," 1802. ff. 1–15.
2. "Parto; ti lascio." From "Lodovisca" [1796]. "Gio. Simon Maijr." ff. 27–40b.

Additional 34238.

Paper; ff. 252. After 1802. Oblong folio.

"DIE BEYDEN Füchse": Comic Opera in 2 Acts by Méhul, translated from the French ["Une Folie," 1802], by Ritter Joseph von Seyfried. The overture, symphonies, and accompaniments are for flutes, oboes, clarinets, horns, bassoons, and strings, with an occasional harpsichord part, in score. Characters: Kleefeld, Franz, Antonia, Nikola, Werner, and Jakobe.

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Additional 16132, 16133.

Paper; ff. 183, 177. About 1802–1806 (watermarks). Oblong folio.

"CLIMENE": Opera in 2 Acts, in score, by V. Trento, op. 53. Partly *autograph*. The symphonies and accompaniments are for flutes, oboes, clarinets, trumpets, horns, bassoons, drums, triangle, cymbals, and strings, with a figured bass for pianoforte. Said to have been composed in England, and performed for the first time on 25 April, 1811, for the benefit of M^me^ Catalani. In two volumes. Characters: Fernando, Elvira, Diego, Climene, Garzia, Raimondo, Thomas, *etc.*

Additional 16013.

Paper; ff. 202. About 1803. Oblong folio.

"'TERESA e Claudio': Farsa Comica"; with symphonies and accompaniments for oboes, clarinets, horns, trumpets, drums, bassoons, and strings, in score, by Giuseppe Farinelli [1803]. Apparently copied by Carlo Carpanin, at Venice. Characters: Nerina, Leggerezza, Milord Wilk, Jonas, Teresa, Claudio, *etc.*

Additional 31815, ff. 65–84.

Paper; A.D. 1803, *etc.* Oblong folio. See also under Oratorios (vol. i, p. 373).

NUMBERS composed by R. J. S. Stevens for Richard Cumberland's tragedy of "Tiberius at Capræ" (*sic*), but, according to a note at the beginning in the composer's hand, never performed.

1. "From the hole in the rock": Magicians' chorus with solos, and accompaniments for horns, oboes, bassoons, and strings, and a figured bass for pianoforte, in score. *Autograph.* f. 65b.
2. "To sigh, when sorrow loads the breast": air. Melody only. *Autograph.* f. 75b.
3. "To what age must we live without love": 3-part chorus or trio, with pianoforte duet accompaniment, in score, apparently in the hand of A[nna] M. Jeffery, 1803. f. 76.

Additional 16009.

Paper; ff. 210. About 1804. Oblong folio.

"LA TRAGEDIA Finisce in Comedia": Farce, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, and strings, in score, by Giuseppe Farinelli. Performed [in 1804] at the San Mosè theatre, Venice. Characters: Olmino, Fischietto, Tondone Stregati, Bigiano Rozzati, Marmeo, Corilla, Lucina, Don Biagio, *etc.*

Additional 16134.

Paper; ff. 294. About 1804. Oblong folio.

"'I GIOCHI Istimici': Ballo Eroico-Timoologico d'invenzione e direzione del Sig^r^ Salvatore Viganò nel . . . Teatro la Fenice, L'Autun[n]o,

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1804. In Venezia." Written for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score. The composer himself appears to have taken part in the performance (see f. 52, *etc.*).

Additional 31768.

Paper; ff. 31. About 1804. Oblong folio.

RECITATIVE, "Aspasia è a me dinanzi," and duet (Clearco, Agenore), beg. "Al mio dolce e vivo ardore"; with clarini (? for clarinetti), bassoons, horns, trumpets, and strings, in score, from "I Riti d' Effeso" [1804], by Giuseppe Farinelli.

Additional 32406, 32407.

Paper; ff. 245, 140. About 1804. Oblong folio.

"SAMORI": Grand Heroic German Opera in 2 Acts, in score, by Abt [Georg Joseph] Vogler. Transcribed for the National Theatre at Breslau. The Opera was first performed at Vienna in 1804. The overture, symphonies, and accompaniments are written for flutes, oboes, English horn, clarinets, bassoons, trombones and strings. The big bassoon part and some of the other wind parts are written in separate score at the ends of the two volumes. Characters: Maha, Naga, Rama, Tamburan, Pando, Mahadowa, and Baradra; with Choruses, occasionally double.

Additional 36652, ff. 20–22.

Paper; about 1804. Oblong folio. See also under Oratorios (vol. i, p. 378).

FRAGMENTS of English Incidental Music.

1. Duet (William and Mary), beg. "Why suppose deceit is nigh." Sung by Mr. [Charles] Incledon and Mrs. Atkins. Anonymous. f. 20.
2. "Fandango" Minuet in "Cind[e]-rella" (watermark 1802). Probably from Michael Kelly's work of that name, which was produced in London in 1804. It is arranged for pianoforte. f. 22.

Additional 16010.

Paper; ff. 186. About 1805. Oblong folio.

"ODOARDO e Carlotta": Farce, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, drums, and strings, in score, by Giuseppe Farinelli [1805]. Characters: Odoardo, Carlotta, Alderson, Sir Arthur, William, Lisa, and Lord Kendale.

Additional 16158.

Paper; ff. 257. About 1805 (see below). Oblong quarto.

"LA ROCCIA di Fravenstein"; with introduction, symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets,

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drums, and strings, and a figured bass for harpsichord, or pianoforte, in score. [By Johann Simon Mayr, 1805.] Act ii only. Characters: Gasparo, Ruggiero, Adolfo, Rolando, Amelia, Enrico, and Giulia; with 3-part Choruses of Miners and Followers of Rolando, and occasional double Choruses.

Additional 30999, ff. 45–53b.

Paper; about 1805. Large folio.

"RUGANTINO," or "The Bravo of Venice": Opera in 2 Acts, followed (f. 50b) by a masque. By Dr. [Thomas] Busby. Arranged for pianoforte apparently by the composer, in whose hand the MS. is said to be. The words are by Matthew Gregory Lewis, 1804, 1805. Characters: Parozzi, Memmo, Contarino, Rosabella, Laura, Camilla, the Duke, Flodoardo, *etc.*

Additional 31454.

Paper; ff. 51. About 1805 (watermark). Quarto. Belonged to the Catch Club, and in 1827 to J. W. Windsor, Bath.

"MACBETH"; by John Eccles, in score. Evidently transcribed (see above, p. 242) from Add. 29378, ff. 57–95, with the singers' names added in pencil from Add. 12219 (above, p. 239).

Additional 31713, ff. 14, 18, 28, 68.

Paper; about 1805 (watermark, f. 28), *etc.* Oblong folio. See also under Songs (1807), below.

NUMBERS from Operas, with accompaniments, in score.

1. "Per dolce mio riposo": aria, with strings. "Geminiano Jacomelli." f. 14.
2. Prayer (Clearco), beg. "Gran Dio, che de' mortali"; with oboes, horns, bassoons, and strings. From an Opera performed at the Fenice theatre, Venice. "Giov' Paisiello." f. 18.
3. "Sento che quelli sguardi" [from "Camilla," 1801]: recit. and trio, with pianoforte. ["Ferdinando] Per," *sc.* Paer. With autograph (?) presentation to H.R.H. the Duke of Cambridge. f. 28.
4. "In te spero, ò sposo amato"; with a bass only. [From "Demofoonte."] Anonymous. f. 68.

Additional 32343, f. 8.

Paper; A.D. 1805. Folio. Presented by Walter Bloomfield, Esq.

"COME, fair Emma; come away": Chorus of Village Maidens, in score, in "The Cottage on the waste." Words by N. Bloomfield, music by Isaac William Bloomfield, 1805.

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Additional 32207, 32208.

Paper; ff. 220, 132. A.D. 1806. Oblong folio.

"'Die vereitelten Ränke': Eine komische Oper in zwey Aufzügen, aus dem Italienischen nach 'Le Vicende d'Amore' [see Add. 32197, f. 135]. In Musik gesetzt und ... Fürsten Nicolaus Esterházy v. Galantha ... zugeeignet, von Joh. Nep. Hummel." First performed in the theatre at Eisenstadt on the name-day of Princess Maria Eszterházy, September, 1806. *Autograph.* In two volumes. The overture, symphonies, and accompaniments are written for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, in score, with a few additional wind-parts at the end of vol. i and the middle of vol. ii. Characters: Marquise Doralice (originally die Baronesse), Elvire, Don Alonso, Don Piccariglio, Pinadoro; with Chorus of Peasants, *etc.*

Additional 16157.

Paper; ff. 213. About 1807 (see below). Oblong quarto.

"Adelasia ed Aleramo"; with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, and figured bass for harpsichord, in score. [By Johann Simon Mayr, 1807]. Act ii only. Characters: Adelasia, Aleramo, Teofania, Roberto, Rambaldo, and Ottone; with Choruses (for 3 and 4 voices) of Maids of Honour and Courtiers.

Additional 16160.

Paper; ff. 190. About 1807. Oblong quarto.

"Trajano in Dacia"; with symphonies and accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, strings, drums, and harmonica, in score. [? By Giuseppe Niccolini, 1807.] Act ii only. Characters: Trajano, Zomosco, Massimo, Decebalo, Ormonda, and Colmira; with an occasional 3-part Chorus.

Additional 31767.

Paper; ff. 63. About 1807. Oblong folio.

"Ella Rosenberg: Melo-Drama in 2 Acts"; first performed at the Theatre Royal, Drury Lane [in 1807.] The Incidental Music is by Matthew Peter King, and consists of an overture, symphonies, and dances, for kettle-drums, side-drums, fifes, trombones, trumpets, horns, oboes, flutes, clarinets, bassoons, and strings; with two choruses and (f. 48) a glee, "All, when the wars are over," sung by Messrs. Gibbon, [Charles] Dignum, and — Smith. In score. Characters: Ella, Montfort, Rosenberg, Stephen, Conrad, *etc.*

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Additional 14396, ff. 1–13b.

Paper; A.D. 1808. Oblong folio. See also under Sacred Trios (vol. i, p. 465). Presented by Mozart's widow, Constanze Nissen, to Vincent Novello, who presented it to the British Museum in 1843.

"ICH bin der erste Buffo": aria, with symphonies and accompaniments for flutes, oboes, horns, clarinets, drums, and strings, in score, composed by W. A. Mozart, jun., in 1808 (op. 13), for a private performance of his father's "Der Schauspieldirektor." *Autograph.* It was written for the composer's stepfather, G. N. Nissen, on the occasion of Mme. Nissen's birthday. At the end is a translation of the text made by J. A. Stumpf in 1830 for Novello.

Additional 32461.

Paper; ff. 50. About 1808. Oblong folio.

"'LOVE in a Tub': a Pastoral Ballet, as Performed at the Theatre Royal, Drury Lane, November 23rd, 1808. (The Ballet by Mr. D'Egville.) Composed by Henry R. Bishop," for an orchestra of drums, trombones, trumpets, horns, bugle-horn, clarinets, flutes, oboes, bassoons, harp, and strings. In score. *Autograph.* A note in the composer's hand, dated April, 1810, states that the ballet had then been "play'd upwards of 300 nights!!" Principal dancers: Miss Gayton and Miss Briscow.

Additional 27700.

Paper; ff. 91. About 1809. Oblong folio.

"OVERTURE and Part of the Music in 'The Circassian Bride': an Opera performed at the Theatre Royal, Drury Lane, in February, 1809, on the night previous to the .... fire.... Revived from memory by the composer, Henry R. Bishop." Mostly *autograph.* The orchestra for which the instrumental portions of the work were composed consisted of drums, trombones, trumpets, clarinets, flutes, oboes, bassoons, and strings, with the occasional addition of a military band consisting of long-drum, cymbals, triangle, octave flutes, serpent, *etc.* In score. Characters: Dory (Mr. Mathews), Rachael (Mrs. Mountain), Erminia (Miss Lyon—afterwards Mrs. Bland), Alexis, Anna, and Usbeg.

Additional 27701.

Paper; ff. 142. A.D. 1809. Oblong folio.

"'MORA's Love,' or 'The Enchanted Harp': a Grand Ballet [ended June 14th, 1809]. Performed at the King's Theatre, Haymarket, June 15th, 1809. Composed by Henry R. Bishop. The action &c. of the Ballet, composed by Mr. D'Egville." *Autograph.* Written for an orchestra of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, harp, and strings. In score. The

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overture and several other numbers were borrowed from the same composer's "Caractacus" [1806]. Principal dancers: Mme. Angiolini, Miss Lupino, Mlle. Monroy, and Monsr. [A. J. J.] and Mme. Deshayes.

Additional 27702.

Paper; ff. 85. About 1809. Oblong folio.

"'The Vintagers': a Musical Romance performed at the Theatre Royal, Haymarket, August 1st, 1809, composed by Henry R. Bishop, July, 1809. The Poetry by J. E. Eyre." *Autograph.* The overture, symphonies, and accompaniments are written for clarinets, drums (kettle-drum, side-drum, long-drum), trumpets, horns, flutes, oboes, bassoons, trombones, triangle, and strings. In score. Characters: Henry (Mr. Jones), Nannette (Mrs. Liston), Baptiste (Mr. Grove), Duval (Mr. Lister), Jaques (Mr. Taylor), Montval (Mr. Treby), and Adelaide (Mrs. Eyre).

Additional 32209.

Paper; ff. 202. A.D. 1809. Oblong folio.

Ballet, "Das belebte Gemählde," by Philippe Taglioni; with music by Johann Nepomuk Hummel, 1809. *Autograph.* Written for an orchestra of flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings. In score. Principal dancers: Messrs. Paglioni (? Taglioni) and Vulcani, and Mlle. Neumann.

Additional 32201, 32202.

Paper; ff. 188, 207. About 1810, *etc.* Oblong folio.

"Mathilde von Guise": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, in score, the wind instruments being usually in a separate score. [By Johann Nepomuk Hummel.] Performed at the Court Theatre, Vienna, March 26th, 1810. In two volumes. *Autograph.*

Two overtures are given, of which the second (vol. i, f. 26) appears to have been written for the ballet "Sappho" [1820 ?], but performed at Weimar, in 1821, as overture to the present opera. In two volumes. Characters: Beaufort, Die Baronin, Niklas, Mathilde, der Herzog, Claudine, and Valentin.

Additional 36938–36960; 36962, ff. 1, 26; 36963–36965.

Paper; A.D. 1810–1836. Oblong folio. Bequeathed in 1904 by Edward Wrey Whinfield, Esq. For the remainder of Add. 36962, see under Choruses (above, p. 51).

Collection of Operas, Incidental Music, *etc.*, composed or arranged by Henry Rowley Bishop [knighted in 1842], and almost entirely *autograph.* Mostly in full score. With the exceptions noted below,

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those in Add. 36938–36963 are in 3 Acts, and appear to have been written for the Theatre Royal, Covent Garden (where Bishop was appointed "Composer and Director of the Music" in 1810), the ordinary orchestra being composed of [kettle-]drums, trombones, trumpets, horns, clarinets, flutes (traversi, octave, piccoli, *etc.*), oboes, bassoons, and strings. Other instruments occasionally employed are harps, triangle, castanets, bugle-horn, tabor and pipe, carillons, harmonica, cymbals, long-drum, side-drum, gong, tambourine, bells, sistrum, organ, flageolet, and pianoforte. In twenty-seven volumes. In several cases the names of the original singers are given, among them being [Maria Theresa] Bland, [Rosoman] Mountain, [Catherine] Stephens [afterwards wife of George Capell, 5th Earl of Essex], Henry Phillips, [Mary Ann] Paton, and [John] Braham.

36938, 36939 (ff. 104, 127). "'The Maniac,' or 'The Swiss Banditti': a Serio-comic Opera . . . Performed at the Lyceum...1810."

36940 (ff. 142). "'The Knight of Snowdoun': a Musical Drama... 1811." Words by Thomas Morton.

36941 (ff. 166). "'The Æthiop,' or 'The Child of the Desert': a Grand Romantick Drama . . . 1812." Words by William Dimond. The finale (f. 162) appears to be partly derived from "John of Paris," *sc.* Boïeldieu's "Jean de Paris," produced in April of the same year.

36942 (ff. 119). "The Overture and music to 'The Renegade': a Grand Historical Play...1812." Words by Frederick Reynolds, founded upon Dryden's "Don Sebastian." The march (f. 115) is taken from the Overture to [M. Arne's] "Cymon."

36943 (ff. 155). "'The Noble Outlaw': Opera...1815."

36944 (ff. 128). "'A Midsummer Night's Dream': Opera . . . 1816." Words altered from Shakespeare. Some of the numbers are adapted from other composers, viz.: a movement in the Overture from [Dr. T. A. Arne's] "Thou soft-flowing Avon" (f. 9b); the scene beg. "Most noble Duke," from another work (not named), by the same composer (f. 19); the air, "Kingcup, daffodil and rose" (f. 24), and the finale, beg. "Spirits, advance" (f. 41), from Dr. [Benjamin?] Cooke; the quartet, "Ye spotted snakes" (f. 59), from [R.] J. S. Stevens; the air, "Flower of this purple dye" (f. 77), from [? John Stafford] Smith; and the air, "Be as thou wast wont to be" (f. 94), from [Jonathan] Battishill.

36945 (ff. 81). "'Guy Mannering,' or 'The Gipsey's Prophecy': Musical Play... 1816"; introducing several well-known Scotch airs.

36946 (ff. 77). "'Who wants a wife?' or 'The Law of the Land': an Arabian Tale...1816."

36947 (ff. 115). "'The Slave': A musical Drama...1816." Words by T. Morton. At ff. 39, 76, are cadenzas to the air, "Pretty mocking-bird," and the duet, "In joyful peace," added in 1820 for Miss M. Tree. Part of the finale to Act i appears to be adapted from Boïeldieu (see f. 42).

36948 (ff. 130). "'Zuma,' or 'The Tree of Health': Opera...1818."

36949 (ff. 141). 1. "'December and May': an Operatic Farce...1818." In 2 Acts. f. 1.
2. "'The Illustrious Traveller,' or 'The Forges of Kanzel': Melodrama . . . 1818." Apparently in 2 Acts. f. 124.

36950 (ff. 77). "The Overture and Additional Music in 'The Barber of

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Seville': Opera in Two Acts [by Rossini], 1818." The duet, "Oh! Maiden fair" (f. 36), is taken from Paisiello.

36951 (ff. 128). "'Henri Quatre,' or 'Paris in the Olden Time': a Musical Romance . . . 1820." The duet, "Oh, what a gay and joyous scene" (f. 100), is adapted from Paisiello; and the finale to Act iii (f. 122), from Mozart.

36952 (ff. 180). "The Music in Shakspeare's 'Twelfth Night' . . . 1820. . . . The Poetry selected entirely from Shakspeare." In 5 Acts. The following numbers were adapted by Bishop: the glee, "Who is Sylvia" (f. 9), from "Ravenscroft and Morley"; the glee, "Come o'er the brook, Bess[i]e" (f. 26), from "Ford and Callcott"; the duet, "I love thee so" (f. 55), from [Peter von] Winter; the glee, "O, by Rivers" (f. 65), from Dr. [John] Wilson; and part of the Masque in Act iv (f. 89), from Winter and Sir J[ohn] Stevenson.

36953 (ff. 200). 1. "'Don John,' or 'The Two Violettas'. . . 1821." f. 1.
2. "'The Two Gentlemen of Verona,' 1821." The glee, "Good night, good rest" (f. 110), is adapted from Dr. [Thomas Augustine] Arne; and the glee, "Who is Silvia" (f. 145), from Rousseau. f. 73.

36954 (ff. 88). "'Montrose,' or 'The Children of the Mist' . . . . 1822"; introducing well-known Scotch airs.

36955 (ff. 164). "'The Law of Java': Opera . . . . 1822." Words by George Colman the younger. Additional horn and trombone parts were added afterwards [1825?]. One or two numbers are arrangements from other works.

36956 (ff. 218). "'Maid Marian,' or 'The Huntress of Arlingford': Opera . . . . 1822."

36957, 36958 (ff. 165, 146). "'Aladdin' (or 'The Magic Lamp'): Romantic Fairy Opera . . . . Performed at the Theatre Royal, Drury Lane, April 29th, 1826."

36959 (ff. 185). "'The Romance of a Day': Operatic Drama . . . . 1831." Words by James Robinson Planché.

36960 (ff. 63). Incidental Music in "The Doom-kiss." Latest watermark, 1831; performed in 1836.

36962. 1. "The Choruses in 'The Æthiop'" (watermark, 1811). f. 1.
2. Adaptations of some of the vocal numbers in Beethoven's "Fidelio" (watermark, 1826). ff. 26–74b.

36963 (ff. 111). 1. "Epicedium in 'Anthony and Cleopatra' . . . . 1813." Words by George Colman. f. 2.
2. Four airs, *etc.*, in "Haroun Alraschid . . . . 1813," *sc.* "Go, mystical flow'r" (f. 23); "Farewell, farewell, the golden Day" (f. 27); "Who thrids the gloom" (f. 33); and "Now fill the air" (ff. 40, 42b).
3. Duet, "The moon-beam plays on yonder Grove" (f. 48), and an air, "A Shepherd become" (f. 57); from "Poor Vulcan . . . . 1813."
4. Accompanied recitative (f. 60) and a new Finale (f. 61) to [Dr. T. A. Arne's] "Artaxerxes . . . . 1813."
5. "Rondo—'Selima and Azor' . . . . 1813," beg. "And has she then fail'd in her truth." Probably written for a revival of Thomas Linley's work of that name, which was itself largely derived from Grétry's "Zémire et Azor." f. 69.
6. Spanish Bolero, beg. "Rosabel of Aragon"; written for insertion in the "Knight of Snowdoun." f. 74.
7. "When Vesper Bells were ringing": air introduced in "[? Thomas John] Dibdin's Opera, 'Up to Town,' Act 3d." Composed by [Vincenzo] Pucitta, scored by H. R. Bishop. Watermark, 1810. f. 76.
8. Andante Cantabile introduced in "'The Secret Mine,' Act 1st. Selected from Bishop's 'Tamerlan [and Bajazet,' 1806]. The melody by Martini." Watermark, 1807. f. 88.

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9. Allegro in C minor (13 bars), headed "'Tempest.' Oct^r, 1812. T[heatre] R[oyal], C[ovent] G[arden]." f. 86.
10. "Scots wha hae wi' Wallace [bled]": song (without the words). "June 30th, 1813." f. 87.
11. "'What [rapture to think]': Song from [William Shield's] 'Highland Reel' . . . . Scored by H. R. B[ishop], Dec. 11th, 1811." f. 90.
12. Accompaniments by Bishop to an air in "New Farce, 'He loves and rides away.'" Watermark, 1802. f. 94.
13. "'In thee Each Joy': Duetto. Scored by H. R. B., 1810, for 'Love in a Vil[lage']." Probably for a revival of Dr. T. A. Arne's compilation of that name. f. 96.
14. "Additional Score [wind instruments]. 'Hark the lark.' T. R. C. G., 1812." Apparently altered from Dr. Benjamin Cooke's glee of that name. f. 100.
15. "Love, the greatest bliss below." Probably written for a revival of Dr. Arne's "'Comus' . . . 1812" [performed in 1815]. f. 102.
16. A movement in Dr. Arne's "Dirge [in] 'Romeo and Juliet.' Additional accompaniments by H. R. Bishop, 1812." f. 103.
17. Drum and trumpet score of a chorus in "'Midas' . . . 1812." f. 105.
18. "Dance [written for] Miss Worgman [in the] 'Foundling of the Forest.'" f. 107.
19. Dance in "'Cymbeline.' Scored . . . 1812." f. 108.
20. "Pas Seul" and trumpet part of Overture to "Selima and Azor." Watermark, 1811 (see above, no. 5). f. 109.
21. "Alteration in Finale—'Knight of Snowdoun.'" f. 111.

36964 (ff. 90). 1. "'Royal Nuptials,' or 'The Masque of Hymen': Musical Piece, in one Act. Performed . . . . May 6th, 1816. In honour of the Marriage of . . . . Princess Charlotte of Wales." Some of the melodies are derived from Mozart (ff. 5, 15, 20), and Handel (f. 29). f. 2.
2. "The Trigger": song, beg. "'How sweet is the breath' . . . . 1815." f. 29.
3. "Young Lubin": air written for "'The Farmer's Wife' . . . . 1814." f. 39.
4. "Tremble, rash presuming Foe": bravura air from "'Brother and Sister' . . . . 1815." f. 43.
5. "Be mine, Dear Maid": air in "'Guy Mannering' . . . . 1816." f. 52.
6. "'Nobody coming to marry me' . . . . 1815." f. 56.
7. "'Adieu, Adieu, my only Dear': Song for Miss Burrel in 'The Poor Soldier.' T. R. C. G., 1815." Apparently by — "Dibdin; accompaniments. H. R. B[ishop]." f. 59.
8. Three airs written for a revival of [Stephen Storace's pasticcio] "'Lodoiska,' 1816," *viz.* "Charms of the world" (f. 63), "Descend, some warring Angel" (f. 68), and "Where is the charm can lull to rest" (f. 76). Followed by "Sym[phony] to opening Duo and Coro," apparently by Bishop (f. 78); and the violin part of two of the original numbers (ff. 79, 80).
9. "'Said a Smile to a Tear.' T. R. C. G., 1812." f. 81.
10. "Morpheus, from whose bounty flows"; from "Telemachus, 1815. Finale, Act 1st. Chorus. Arranged from Mozart." f. 83.
11. "'Oh, remember the time' [adapted from Boïeldieu's] 'John of Paris,' 1815." f. 85.
12. "Overture. 'Percy.' 1815." f. 87.
13. "Overture—'The Seraglio.' H. R. B[ishop], 1816." Probably written for a revival of Charles Dibdin's opera of that name. f. 89.
14. "Sym[phony]. Air (Eucharis)," with the pencil note "Previous to Mozart's Song," *sc.* "Non so più cosa son," from "Le Nozze di Figaro"; evidently written for Bishop's adaptation of that work in 1819. f. 90.

36965 (ff. 119). The pieces in this volume have only pianoforte accompaniment. They are:—1. "'Ninetta,' or 'The Maid of Palaiseau'"; mostly "composed by Rossini" and "adapted

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and arranged for the English Stage" [1830] by Bishop (see f. 20). f. 1.
2. "'Arise from the grave.' Invocation —'Montoni' . . . 1828." f. 89.
3. "Woe! woe! woe! The Storm has been in all its might": chorus introduced by Bishop in his version of [Auber's] "'Masaniello' . . . 1825." f. 90.
4. Five numbers (chiefly choruses) in "The Knights of the Cross," of which the first and the third (f. 99) are arranged from "Boieldieu." ff. 94–112.
5. "Melodramatic pieces," a March, and the air, "Too long has Gallia wept"; from "Edward, the Black Prince." [Produced in January, 1828.] ff. 113, 114, 115.

Egerton 2495, 2496.

Paper; ff. 227, 180. About 1811 (watermark). Quarto.

"'[Il ratto di] Proserpina': a Grand Serious Opera. Compos'd by Peter Winter. As perform'd at the King's Theatre, Hay Market. . . . May 3d, 1804"; in 2 Acts, with overture, symphonies, and accompaniments for horns, trumpets, flutes, oboes, clarinets, bassoons, trombones, drums, and strings, in score. In two volumes. Characters: Vertuno, Pluto, Cerere, Proserpina, Aretusa, and Un Araldo; with Choruses of Nymphs, *etc.*

Additional 29801, ff. 1–37.

Paper; [about 1811]. Oblong folio. See also under Sketch-books (1795), in vol. iii.

Sketches for [Ludwig van] Beethoven's "Die Ruinen von Athen" (ff. 3–9b and 13–37 *passim*), and "König Stephan" (ff. 11, 11b). Both these works were produced at Pesth, 9 February, 1812.

Additional 32214, 32215.

Paper; ff. 184, 211. A.D. 1811. Oblong folio.

"'Der Zauber-ring,' oder 'Harlekin als Spinne,' gesetzt von Pasq. Angiolini: aufgeführt im . . . Theater an der Wien [10 Junij 1]811": Pantomime, in 2 Acts; the music by Johann Nepomuk Hummel, in score. *Autograph.* The instruments employed were flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, and in one number Turkish drums, Teller (? = cymbals), and sleigh-bells. The names given to some of the pieces of which the pantomime is composed are: Overture, Serenata, Contra-danze, Entre-acte, Alla Siciliana, Russa (danced apparently by — Rainoldi), Ballabile, *etc.* In two volumes.

Additional 29997, ff. 14, 25b, 26b.

Paper; about 1811, 1815. Oblong folio. See also under String Quartets (1826), in vol. iii.

Sketches, in the hand of Ludwig van Beethoven, of the following compositions:

1. The opening bars of the 1st violin part of "Es ist Vollbracht," the final chorus in F. Treitsche's "Die Ehrenpforten," 1815. For the

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words, see top of f. 25b (reversed). f. 14.

2. "Und siehe, es schwanden die falsche Götter . . . Heil Deinem Vater, unserm Retter": part of the second chorus in "König Stephan," 1811. ff. 25b, 26b.

Additional 31771.

Paper; ff. 22. About 1811–1822. Oblong folio. Presented by the composer to Barham Livius, at Dresden, in 1822.

"OUVERTURE aus der Oper 'Der Beherrscher der Geister' von Carl Maria von Weber"; with the alternative title, "Ouverture de l'opéra 'le Souverain des Esprits,'" in the hand of the composer (who has also signed it at the end), as attested by the owner (see above). It was remodelled in 1811 from the overture to "Rubezahl," an unfinished work, dating from about 1805. Written for an orchestra of flutes, oboes, clarinets, horns, trumpets, drums, bassoons, trombones, and strings. In score.

Printed Book, D. 272 (3).

Paper; A.D. 1812. Oblong folio.

"JOVE in his chair": opening chorus (à 3), in score, of "Midas," an anonymous Opera; copied, apparently by William Brown Kitchiner, from the score at Drury Lane Theatre, and inserted by him immediately after the overture in a *printed* copy of the original edition [about 1764 ?].

Additional 32037.

Paper; ff. 217. About 1812. Oblong folio.

"I TRE MARITI": Farce by Giuseppe Mosca [1812], with symphonies and accompaniments for flutes, oboes, clarinets, horns, corno inglese, bassoons, and strings, and a figured bass for pianoforte, in score. Characters: Lisa, Duport, the Belmonts, the Dervals, and Il maggiore Sansousi.

Additional 32199.

Paper; ff. 163. About 1812. Oblong folio.

COMIC OPERA ["Das Haus ist zu verkaufen"], in 1 Act, the music by Johann Nepomuk Hummel, about 1812, the words (ff. 1–8) adapted from A. Klebe's "Diess Haus ist zu verkaufen," 1804, which is itself an adaption of "Maison à vendre" by Alexandre Vincent Pineux-Duval (see Add. 32221, f. 1). The symphonies and accompaniments are for flutes, oboes, clarinets, horns, bassoons, trumpets, drums, and strings, in score. The duet at f. 145 is *autograph*. Characters: Greif, Netchen or Nannette, Walter, Rosen, and M^me^ Berger.

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Additional 32212, 32213.

Paper; ff. 235, 159. A.D. 1812. Oblong folio.

"'Der zauber-kampf,' oder 'Harlekin in seiner Heimath' [Pantomime] di me Giov. Nep. Hummel—aufgeführt an der Wien am 23. May [1]812." Written for flutes (piccoli, *etc.*), oboes, clarinets, bassoons, horns, trumpets, drums, trombones, cymbals, triangles, and strings, in score, the trombone parts being generally added at the end of the numbers to which they belong. In two volumes.

Additional 32590, 32591.

Paper; ff. 163, 225. About 1812 (watermark). Oblong folio.

"'I Due Prigionieri,' o Sia 'Adolfo e Clara': Opera Comica del Sig^r Vincenzo Pucitta, Compositore al Reggio Teatro di Londra." Originally produced at Rome in 1802, the present copy being evidently made for a performance in London. The instruments employed are flutes, oboes, clarinets, horns, trumpets, bassoons, drums, harp, and strings, with a figured bass for pianoforte. In two volumes. Characters: Rosina, Lumacone, Castelsecco, Barilotto, Chiara, and Adolfo.

Additional 27703.

Paper; ff. 104. About 1813. Oblong quarto.

"'The Miller and his Men': a Melodrama [in 2 Acts] . . . Performed the first time October 21st, 1813, at the Theatre Royal, Covent Garden. . . . Composed by Henry R. Bishop . . . the words by Isaac Pocock, Esq^r. The Action arranged by Cha^s Farley, Esq." *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, keyed bugle, and strings. In score. Characters: Three Millers (Mess^rs Treby, Slader, and Durnsett), Claudine, a Girl, Count Frederick, Karl, Kelmar, and a Boy.

Additional 27704.

Paper; ff. 76. About 1813. Oblong folio.

"'For England, Ho': a Melo-Dramatic Opera, in Two Acts. Performed at the Theatre Royal, Covent Garden, December 15th, 1813. Composed by Henry R. Bishop . . . the words by Isaac Pocock." *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, with an occasional figured bass for pianoforte. In score. Characters: Lisette, Michael, Jerome, Enrico (Altieri?), Three sailors (Mess^rs Norris, Durnsett, and Tinney), Captain Laurel, Jaques, and Tom Tough.

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Additional 27705.

Paper; ff. 134. A.D. 1813. Oblong folio.

"'Harry Le Roy': an Heroic Pastoral Burletta in one Act. Performed at the Theatre Royal, Covent Garden, July 2nd, 1813. Composed and selected by Henry R. Bishop. The words by Isaac Pocock. June, 1813." *Autograph.* The overture, symphonies, and accompaniments are for drums, trombones, trumpets, bugles, horns, clarinets, flutes, oboes, bassoons, harp, and strings, with an occasional figured bass for pianoforte. In score. Characters: The King, the Miller, Richard, Peggy, Joe Clump, Kate, and a Clown.

Additional 27706.

Paper; ff. 89. About 1813. Oblong folio.

"'The Brazen Bust': a Melo-Drama performed at the Theatre Royal, Covent Garden, May 29th, 1813 . . . Music composed by Henry R. Bishop. . . . The Melo-Drama by C. Kemble." *Autograph.* "The overture to 'The Æthiop' was performed to this piece." The orchestra was composed of drums, trombones, trumpets, horns, flutes, clarinets, oboes, bassoons, and strings. In score.

Additional 32200.

Paper; ff. 93. A.D. 1813. Oblong folio.

"Der Junker in der Mühle": Comic Opera in 1 Act, November, 1813; with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, and strings, in score, with separate score for trumpets and drums (in no. 5). [By Johann Nepomuck Hummel.] *Autograph.* Characters: Lischen, Wilhelm, Hansel, Gänseklug, and Müllermeist (?).

Additional 32196.

Paper; ff. 225. A.D. 1813–1832, *etc.* Oblong folio.

Numbers, some imperfect, from dramatic works, in score, by J. N. Hummel. *Autograph.* The orchestras for which the symphonies and accompaniments were written are composed of flutes, oboes, horns (except in no. 4), and strings; nos. 2, 3, 6, 7 have also clarinets, trumpets, and drums; other instruments employed are mentioned below.

1, 2. "Vorspiel und Chor zur 'Ahnfrau,'" 1817; with drums, *etc.* f. 1.

3. "Epilog, componirt zu Gluck's 'Armide' zum Schluss; für d. 16 Feb., 1832"; with trombones, *etc.* f. 11.

4–18. Numbers 1–9 and 11–16 from "Don Anchise Campanone." Characters: Il conte, Tiberio, Don Anchise, Carmosina, Candida, Rutilio, Ottavio, and Sofonisba. f. 29.

19. "Aria aus 'Die eingebildeten Philosophen,'" beg. "Sie können sich, mein Vater"; with trumpets, *etc.* f. 102.

20. "Geb' er ein wenig Acht": aria out of the operetta "Fünf sind zwey," dated "[1]813." f. 115.

21–23. Quartet ("Hannchen, Stürmer,

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Süsslich, Bruno"), beg. "Ein Jüngling." f. 184; — duettino, "Kehre wieder." f. 172; — and a trio with chorus, "Kommt, Freunde." f. 175. From the Operetta, "Die gute Nachricht."

24–29. Fragments of "Kurdistan," viz., beginning of Act iv, followed by a "solo" (? = pas seul) for M^me^ Vigano [Maria Medina]; and a March, "Fahnentanz," Allegretto vivace, and "Türkische Tusch," from Act v. With corno inglese, bass-drum, military drum, cymbals, triangle, *etc.* ff. 190–225.

Additional 16005.

Paper; ff. 398. Before 1814 (see below). Oblong quarto.

"Le Due Barone" (*sc.* "I due baroni"), in 2 Acts, with symphonies and accompaniments for flutes, horns, oboes, bassoons, and strings, in score, by Domenico Cimarosa [1777]. Characters: Sandra, Franchetto, Il Barone, Demofoonte, Madama, and Todero. Included also are the following arias, *etc.*, interpolated at a revival of the Opera in, or shortly before, 1814.

1. "Aure amiche": scena and cavatina. "Angiolo Tarchi" (d. 1814). f. 47.
2. "Se fida a te son io." "Ferdinando Rutini." f. 61.
3. "Alma grande." By the same. f. 105.
4. "Esser lieti voi potete." "Matteo Carcassi" (b. about 1792). f. 225.
5. "Là, nei libri." "Ferdinando Rutini." f. 241.

Additional 31775, 31776.

Paper; ff. 179, 143. A.D. 1814 (?). Oblong quarto.

"La Contessa di Colle Erboso": Opera in 2 Acts, with symphonies and accompaniments for flutes, clarinets, horns, trumpets, bassoons, and strings, and a figured bass for harpsichord or pianoforte, in score, by [Pietro] Generali [1814]. Apparently *autograph*. In two volumes. The names of the actors are given. Characters: Il Tenente (Don Flavio), Barlolaccio, Giancola, Filipuccio, Ernestina, Rosalba, and Lisaura.

Additional 32198.

Paper; ff. 218. A.D. 1814. Oblong folio.

"'Die Eselshaut,' oder 'Die blaue Insel': ein Feen-spiel in 3 Aufzügen ... aus dem französischen [des Herrn Aug. F...] von Geway, die Musik von...Joh. Nep. Hummel zum 1. mal aufgeführt den 10. März, [1]814 im...Theater an der Wien." Finished in the preceding month. The music consists of a march, dances, choruses, melodramas, and a battle-scene, and is written for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, guitar, and strings, in score. At the beginning is a list of the characters, and the complete text of the play.

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Additional 30859.

Paper; ff. 70. A.D. 1815. Oblong folio.

"OVERTURE, and additional Musick in 'Cymon': a Dramatick Romance, as revived at the Theatre Royal, Covent Garden, November 20th, 1815. Composed by Henry R. Bishop, composer and Director of the Musick to the Theatre Royal." *Autograph.* It consists of a ballet and a trio (Daphne, Phœbe, and Linco), in Act i; a duet (Sylvia and Cymon), three songs, and a trio (Sylvia, Dorcas and Linco), in Act ii; and a song for Pharamond [? in Act iii]. The orchestra is composed of trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, strings, drums, and triangle, the last three of which instruments have their music written in a separate score.

Additional 31859, ff. 5b, 9b, 19 (reversed).

Paper; about 1815. Oblong duodecimo. See also under Songs, below.

AIRS from dramatic works, with pianoforte accompaniment, in score.

1. "Down in the valley"; from "The Soldier's return" [1805]. "[James] Hook." Sung by Mrs. Bland. ff. 5b–7.
2. "Dulce Domum," beg. "Deep in a vale." Anonymous. ff. 9b–13.
3. "Song in the Comedy call'd 'Life,'" beg. "Sweetly in life's jocund morning." "[Joseph ?] Mazzinghi." f. 19 (reversed).

Additional 33799, 33800.

Paper; ff. 86, 308. A.D. 1816–1841. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

DRAMATIC music by English composers of the first half of the 19th century. In two volumes.

33799. 1. The incidental music in "'Two Words,' or 'Silent, not Dumb'"; with symphonies and accompaniments for flutes, trumpets, trombones, drums, cymbals, clarinets, oboes, horns, bugle, bassoons, harp, and strings, in score. "J[ohn] Addison" [1816]. *Autograph.* Followed by two chorus parts (canto and tenor), and the parts of Valbelle (Miss Kelly) and Sir Hildebrand. Characters: the above, La Fleur, Hostess, Rosa, Lucie, and Tonnerre; with a 3-part Chorus. f. 1.

2. The High Priest's part in the finale to Act i of "Koelanthe," &c. "Keolanthe." "M. W. Balfe" [1841]. f. 73.

3. Some alto and bass chorus-parts of "The Dice of Death" [1836—see Add. 33801, f. 218]. By Edward James Loder. f. 78.

33800. 1. Instrumental parts (flutes, trumpets, bugle, drums, trombones, clarinets, horns, bassoons, and strings) of "Two Words" (see above); apparently copied out for a performance of that work at the English Opera House (Lyceum) in 1833, when [Joseph Alfred] Novello was one of the singers. f. 1.

2. First violin part of "Keolanthe." Characters: Pavina, Ambrastro, Andrea, Vaima, *etc.* f. 126.

3. Instrumental parts (flutes, trumpets, bugle, oboes, clarinets, horns, cornet, bassoons, and strings) of the Incidental Music in "The Merry Wives of Windsor." Composed by Charles Edward Horn, in conjunction

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with Jonathan Blewitt, Thomas Simpson Cooke, John Parry, and Samuel Webbe, jun., in 1823.

Characters, as in Shakespeare. f. 163.

Additional 19269, ff. 52, 107, 141b.

Paper; before 1817. Small octavo. See also under Histories of Music, in vol. iii.

Words of portions of three masques, namely :—

1. "A Pleasant Comedie, called 'Wily Beguilde'...printed by H. L. for Clement Knight...1606." ff. 52–53b.
2. "Woo her and win her"; from "The Lord's mask." "Thomas Campion," 1613. f. 107.
3. Air (Tritonides), beg. "Too much wee range the waues"; from a masque sung before Louis XIII. The music apparently by Pierre Guédron. f. 141b.

Additional 16069, 16070.

Paper; ff. 215, 171. About 1817. Oblong folio.

"La Sacerdotessa d'Irminsul": Opera in 2 Acts, by Giovanni Pacini [1817]; the symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, triangle, with an occasional military band, in which an ottavino, a contra-fagotto, *etc.*, are introduced. Apparently copied by, or for, Bonoris-Zappi, Bologna. In two volumes. Characters: Ubaldo, a Priest, Clodomiro, Romilda, Ruggiero; with Choruses of Priests, *etc.*

Additional 16113.

Paper; ff. 384. About 1817. Oblong folio.

"'La Principessa In Compagna,' O[d] 'Il Marchese nell' imbarazzo'" (called elsewhere in the MS. "La Principessa Bizzarra"): Opera buffa in 2 Acts, with flutes, oboes, clarinets, horns, trumpets, bassoons, drums, banda [? a small military band], strings, and figured bass for pianoforte, in score, by [Vincenzo] Pucitta [1817]. Some of the alterations and corrections appear to be in the hand of the composer. Characters: Mengone, Zoccolo, La principessa, Belinda, Fidalma, Isabella, Leandro, Trulla, Saltarello, and Marrone.

Additional 27707.

Paper; ff. 69. A.D. 1817. Oblong folio.

"'The Heir of Vironi,' or 'Honesty the best Policy': an Operatic Piece, in two Acts, performed at the Theatre Royal, Covent Garden, February 27th, 1817; composed by Henry R. Bishop . . . . 1817." In score. *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings. Characters: Roberto, Ribaldi, Lupo, Justinio, Armonica, Laurina, Zametta, Phillipe, Count Alberti, and Benino.

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Additional 27708.

Paper; ff. 75. A.D. 1817. Oblong folio.

"'The Duke of Savoy,' or 'Wife and Mistress': a Musical Play, in three Acts, as performed at the Theatre Royal, Covent Garden, September 29th, 1817; . . . . composed by Henry R. Bishop. 1817." In score. *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, bells, castanets, triangle, tambourine, harp, and strings. Characters: Lealto, Podrida, and Ninette.

Additional 27709.

Paper; ff. 35. A.D. 1817. Oblong folio.

"'The Father and his Children': a Dramatic Piece, in two Acts; performed at the Theatre Royal, Covent Garden, October 25th, 1817.....By Henry R. Bishop, 1817." The orchestra was composed of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings. The Opera having no overture of its own, that to "The Heir of Vironi" [1817] was performed originally (see above, p. 405).

Additional 27710.

Paper; ff. 72. A.D. 1817. Oblong folio.

"'The Humourous Lieutenant,' or 'Alexander's Successors': Musical Play, in three Acts; performed at the Theatre Royal, Covent Garden, January 18th, 1817; composed by Henry R. Bishop . . . . 1817." In score. *Autograph.* The overture, symphonies and accompaniments are written for drums (including bass-drum), cymbals, triangle, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings. Characters: Eudocia, Phocyon, The Lieutenant, and Sinon; with Choruses of Soldiers, *etc.*

Additional 31467, f. 117b (reversed).

Paper; about 1817. Folio. See also under Songs, below.

"Oh say not Woman's Heart is bought"; with pianoforte accompaniment, in score. "Composed [by John Whitaker; the words] by Isaac Pocock." Introduced by Miss [Catherine] Stephens [afterwards Countess of Essex] in "The Heir of Vironi" [composed chiefly by Sir Henry R. Bishop, 1817].

Additional 32411, ff. 64–66.

Paper; about 1818. Oblong octavo. See also under Chorales (vol. i, p. 157).

Plan of the overture and one of the choruses in "Joconde" [1814], by Nicolò Isouard, in compressed score. In the hand of Johann Christian Lobe.

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Additional 31822, f. 5.

Paper; after 1818 (date of paper). Quarto. See also under Anthems (vol. i, p. 96).

"O COME, dear fatal Hour": song with bass, "Translated from the Italian Opera of 'Pharnaces.'" By J. Sheeles. In the hand of R. J. S. Stevens.

Egerton 2501, 2502.

Paper; ff. 284, 184. Before 1819 (see below). Oblong folio. Belonged to the music-publisher, Robert Birchall (d. 1819).

"'IL TANCREDI': Opera Seria, in due Atti, del Sig^re Giovachino Rossini" [1813]. In score. The symphonies and accompaniments are written for flutes, oboes, clarinets, horns, trumpets, bassoons, drums, and strings. In two volumes. Characters: Isaura, Argiro, Orbazzano, Amenaide, Tancredi, and Ruggero; with Choruses of Saracens, *etc.*

Additional 27711.

Paper; ff. 152. A.D. 1819. Oblong folio.

MUSICAL PLAYS, in 2 Acts, composed and (in the case of nos. 2 and 3) partly selected by Henry R[owley] Bishop in 1819, and performed at the Theatre Royal, Covent Garden, in April of the same year. In score. *Autograph.* The orchestra is composed of trombones, trumpets, clarinets, flutes, oboes, bassoons, bells (in nos. 1 and 3), cymbals and triangle (in no. 1), harp (in no. 3), drums, and strings.

1. "'Fortunatus and his Sons,' or 'The Magic Purse and Wishing Cap': Melodramatic Romance." Among the singers mentioned on f. 24 is G[eorge] Pyne. Characters: Fortunatus, Agrippina, Ampedo, etc. f. 1.

2. "'The Heart of Midlothian': Musical Drama." Characters: Effie, Madge, Ratcliffe, Sharpitlaw, Dumbiedikes; with Chorus of Rioters. f. 70.

3. "'A Roland for an Oliver': Musical Farce." Characters: Sir Mark, Maria, and (?) Mrs. Selborne. f. 129.

Additional 27712.

Paper; ff. 144. A.D. 1819. Oblong folio.

"'THE MARRIAGE of Figaro': Comic Opera in three Acts. Performed at the Theatre Royal, Covent Garden, March 6th, 1819. The music chiefly selected from Mozart's Operas; The new music composed, several pieces re-scored, and the whole adapted to the English Stage by Henry R. Bishop, 1819." In score. *Autograph.* The orchestra is composed of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, harp, castanets, triangle, and strings. Characters as in Mozart's opera, except that Fiorella, *sc.* Fiorillo, has been borrowed from Rossini's "Il barbiere di Seviglia."

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Additional 27713.

Paper; ff. 139. A.D. 1819. Oblong folio.

"Overture and Music in Shakspeare's 'Comedy of Errors. Performed at the Theatre Royal, Covent Garden, December 11th, 1819. The whole composed, selected, and arranged by Henry R. Bishop, 1819." In score. Mostly *autograph*. The overture is described as "selected chiefly from the Airs in Shakspeare's Plays," *viz.*, "Hamlet," "The Tempest," "Macbeth," "A Winter's Tale," "Twelfth Night," "As you like it." The instruments employed are drums, trumpets, trombones, horns, clarinets, flutes, oboes, bassoons, serpent (serbano), harp, harmonica, and strings. The glees (at ff. 32, 58 and 89), beg. "Blow, blow, thou winter wind," "Under the Greenwood Tree," and "When icicles hang," are adapted from [Thomas Augustine] Arne; and the duet (f. 43), "Tell me, where is Fancy bred," from Sir J. Stevenson.

Characters:—Luciana, Antipholis of Syracuse, Antipholis of Ephesus, Cerimon, Balthazar, Ctesiphon, Adriana, and Chares or Escares.

Additional 27714.

Paper; ff. 158. A.D. 1819. Oblong folio.

Musical Plays, in 2 Acts, composed by Henry R. Bishop in 1819, and performed in the same year at the Theatre Royal, Covent Garden. In score. *Autograph*. The orchestras are composed of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, and (in no. 2) also bugle, serbano, harp, and occasionally pianoforte.

1. "'Swedish Patriotism,' or 'The Signal Fire': Melo-drama.... The first Act, entirely new. Act...2nd [not given] selected from works of H. R. B." Characters: Blunski, Fishermen, *etc.* f. 1.

2. "'The Gnome-King', or 'The Giant Mountains': a Dramatic Legend." Characters: Duskobrant, Baron Flonck, Stella, Sigismond, Duke, Gabres; with Gnomes, Attendants, *etc.* f. 43.

Additional 31777, 31778.

Paper; ff. 203, 185. After 1819 (see below). Oblong folio.

"I Baccanali di Roma": a serious drama in 2 Acts by Pietro Generali [1815], with introduction, symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, strings, and occasionally catubas and citherns, and a figured bass for pianoforte, in score. The names of the actors who took part in the performance at Trieste in 1816 are given at the beginning; among them are [Nicolò] Tacchinardi and [Benedetta Rosamunda] Pisaroni. An unimportant cast (Leghorn, 1819) is also given. In two volumes. Characters: Postumio, Sempronio, Minio, Ebuzio, Fecenia, Ippia, Lentulo; with Choruses, occasionally double, of Baccanti, Duci, Ministri di Bacco, and Sacerdoti di Marte.

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Additional 27715.

Paper; ff. 128. A.D. 1820. Oblong folio.

MUSICAL PLAYS, composed and selected by Henry R[owley] Bishop in 1820, and performed in the same year at the Theatre Royal, Covent Garden. In score. Mostly *autograph*. The orchestras are composed of drums, trombones, trumpets, horns, clarinets, oboes, flutes, bassoons, and strings; also (in no. 1) bells and harmonica, and (in no. 2) union pipes and bugle.

1. "'The Antiquary': Musical Play... January, 1820." The trio with chorus (f. 6) is taken from "Merrily, merrily, ring the bells," by [Charles] Knyvett; the song (f. 20), beg. "Follow, follow thro' the sea," is by — Martini. Characters: Isabel, Maria, Lovel, and Sir Arthur. f. 1.

2. "'Montoni,' or 'The Phantom'... April, 1820"; consisting of a quartet and chorus, "While the moon shines bright," and an Invocation scene, "Arise from the grave." f. 58.

3. "'The Battle of Bothwell Brigg'... May, 1820." The duet (f. 88), beg. "What bliss to know," is by Ferdinand Paer. Characters: Edith and Lord Evandale; with Choruses of Nuns, *etc.* f. 67.

Additional 31227.

Paper; ff. 5. A.D. 1820. Oblong folio.

RECITATIVE (Asteria) and Cavatina, "Ah, l' ho presente ognor," from "Il Telemac[c]o" [1750], by Gluck; with pianoforte accompaniment and vocal embellishments by Pio Cianchettini, London, 1820.

Additional 33298–33300.

Paper; ff. 278, 181, 132. About 1821. Oblong folio.

"BAJAZETTE": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, and a figured bass (in the recitatives) for pianoforte, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in Florence in 1821, the singers including Mme. [Violante] Camporese and [Pierre Ignace] Begrez (vol. i, f. 133). There are some corrections, *etc.*, in the composer's hand. In three volumes. Vol. iii contains the pianoforte score, preceded by an analysis of the plot in French. Characters: Acmette, Rossane, Zaira, Bajazette, Azema or Adalide, Osmino, and Omar.

Additional 16049, ff. 147–168.

Paper; after 1821 (see below). Oblong folio. See also above, p. 320.

FINALE to Act ii of an anonymous Opera, in which the characters are Chiara, Eufemia, Valmor, Conte [di Rosemberg], Montalbo, Pistacchio, Eustacchio, and Carlotta—evidently "Chiara di Rosemberg," although the last three characters do not appear (under those names

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Additional 27713.

Paper; ff. 139. A.D. 1819. Oblong folio.

"Overture and Music in Shakspeare's 'Comedy of Errors. Performed at the Theatre Royal, Covent Garden, December 11th, 1819. The whole composed, selected, and arranged by Henry R. Bishop, 1819." In score. Mostly *autograph*. The overture is described as "selected chiefly from the Airs in Shakspeare's Plays," *viz.*, "Hamlet," "The Tempest," "Macbeth," "A Winter's Tale," "Twelfth Night," "As you like it." The instruments employed are drums, trumpets, trombones, horns, clarinets, flutes, oboes, bassoons, serpent (serbano), harp, harmonica, and strings. The glees (at ff. 32, 58 and 89), beg. "Blow, blow, thou winter wind," "Under the Greenwood Tree," and "When icicles hang," are adapted from [Thomas Augustine] Arne; and the duet (f. 43), "Tell me, where is Fancy bred," from Sir J. Stevenson.

Characters:—Luciana, Antipholis of Syracuse, Antipholis of Ephesus, Cerimon, Balthazar, Ctesiphon, Adriana, and Chares or Escares.

Additional 27714.

Paper; ff. 158. A.D. 1819. Oblong folio.

Musical Plays, in 2 Acts, composed by Henry R. Bishop in 1819, and performed in the same year at the Theatre Royal, Covent Garden. In score. *Autograph*. The orchestras are composed of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, and (in no. 2) also bugle, serbano, harp, and occasionally pianoforte.

1. "'Swedish Patriotism,' or 'The Signal Fire': Melo-drama.... The first Act, entirely new. Act...2nd [not given] selected from works of H. R. B." Characters: Blunski, Fishermen, *etc.* f. 1.

2. "'The Gnome-King', or 'The Giant Mountains': a Dramatic Legend." Characters: Duskobrant, Baron Flonck, Stella, Sigismond, Duke, Gabres; with Gnomes, Attendants, *etc.* f. 43.

Additional 31777, 31778.

Paper; ff. 203, 135. After 1819 (see below). Oblong folio.

"I Baccanali di Roma": a serious drama in 2 Acts by Pietro Generali [1815], with introduction, symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, strings, and occasionally catubas and citherns, and a figured bass for pianoforte, in score. The names of the actors who took part in the performance at Trieste in 1816 are given at the beginning; among them are [Nicolò] Tacchinardi and [Benedetta Rosamunda] Pisaroni. An unimportant cast (Leghorn, 1819) is also given. In two volumes. Characters: Postumio, Sempronio, Minio, Ebuzio, Fecenia, Ippia, Lentulo; with Choruses, occasionally double, of Baccanti, Duci, Ministri di Bacco, and Sacerdoti di Marte.

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Additional 27715.

Paper; ff. 128. A.D. 1820. Oblong folio.

MUSICAL PLAYS, composed and selected by Henry R[owley] Bishop in 1820, and performed in the same year at the Theatre Royal, Covent Garden. In score. Mostly *autograph*. The orchestras are composed of drums, trombones, trumpets, horns, clarinets, oboes, flutes, bassoons, and strings; also (in no. 1) bells and harmonica, and (in no. 2) union pipes and bugle.

1. "'The Antiquary': Musical Play... January, 1820." The trio with chorus (f. 6) is taken from "Merrily, merrily, ring the bells," by [Charles] Knyvett; the song (f. 20), beg. "Follow, follow thro' the sea," is by — Martini. Characters: Isabel, Maria, Lovel, and Sir Arthur. f. 1.

2. "'Montoni,' or 'The Phantom'... April, 1820"; consisting of a quartet and chorus, "While the moon shines bright," and an Invocation scene, "Arise from the grave." f. 58.

3. "'The Battle of Bothwell Brigg'... May, 1820." The duet (f. 88), beg. "What bliss to know," is by Ferdinand Paer. Characters: Edith and Lord Evandale; with Choruses of Nuns, *etc.* f. 67.

Additional 31227.

Paper; ff. 5. A.D. 1820. Oblong folio.

RECITATIVE (Asteria) and Cavatina, "Ah, l' ho presente ognor," from "Il Telemac[c]o" [1750], by Gluck; with pianoforte accompaniment and vocal embellishments by Pio Cianchettini, London, 1820.

Additional 33298–33300.

Paper; ff. 278, 181, 132. About 1821. Oblong folio.

"BAJAZETTE": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, and a figured bass (in the recitatives) for pianoforte, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in Florence in 1821, the singers including Mme. [Violante] Camporese and [Pierre Ignace] Begrez (vol. i, f. 133). There are some corrections, *etc.*, in the composer's hand. In three volumes. Vol. iii contains the pianoforte score, preceded by an analysis of the plot in French. Characters: Acmette, Rossane, Zaira, Bajazette, Azema or Adalide, Osmino, and Omar.

Additional 16049, ff. 147–168.

Paper; after 1821 (see below). Oblong folio. See also above, p. 320.

FINALE to Act ii of an anonymous Opera, in which the characters are Chiara, Eufemia, Valmor, Conte [di Rosemberg], Montalbo, Pistacchio, Eustacchio, and Carlotta—evidently "Chiara di Rosemberg," although the last three characters do not appear (under those names

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at least) in the original libretto published by Gaetano Rossi in 1821. In score. The instruments employed in this number are oboes, clarinets, flutes, horns, trumpets, strings, and drums; but the music for the wind instruments in the Allegro deciso (f. 159) appears to have been given in a separate score (missing).

Additional 32585.

Paper; ff. 195. About 1822 (watermark). Oblong quarto.

OPERA ["Fanchon"] in 3 Acts, with symphonies and accompaniments for piccolos, flutes, trumpets, horns, clarinets, bassoons, drums, and strings, in score, by Friedrich Heinrich Himmel [1805]. The overture is wanting. Characters: Fanchon, Augustin, Martin, Florine, Edouard, Abbé, Vincent, Lattaignant, Bertrand, Lt. (or St.) Val, Adèle, André.

Egerton 2494.

Paper; ff. 165. About 1822, 1825. Folio.

DRAMATIC WORKS, with symphonies and accompaniments for flageolets (no. 2), flutes, oboes, horns, clarinets (no. 2), trumpets (no. 1), bassoons, drums, and strings, in score, by W[illiam] Linley. In the hand of Matthew Cooke, and said to have been transcribed by him for performance at Drury Lane.

1. "The Pavilion"; apparently begun in 1796 and ended 21 December, 1798. Characters: Caliph (Michael Kelly), Selima (Maria Theresa Bland), Fetnah (Miss De Camp), Hadabad (Richard Suett), Almeria (Anna Maria Crouch), and Hassan (Charles Bannister, jun.); with Chorus of Guards. Watermark, 1825. f. 1.

2. "The Woodcutters." Besides several of the above-mentioned singers, Charles Dignum and Master [? James] Elliot took part in the performance for which this copy was made. Watermark, 1822. In the present transcript Act ii precedes Act i. f. 96.

Additional 33810–33814.

Paper; ff. 354, 240, 295, 266, 227. About 1822–1836. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

PORTIONS of Operas performed on the English stage in 1822–1836. In five volumes.

33810. 1. Vocal parts (Kassova, Stephen Sarko, Franz Boro, and Choruses of Drinkers, Dancers, Oysters, *etc.*) of "Der Vampyr" [1828], by Heinrich Marschner, adapted to the English stage by William Hawes about 1834 (watermark). For one of Effie's songs and the part of Henrika, see Add. 36573 (f. 29), described below. f. 1.

2. Part of pianoforte score, and soprano and alto parts of chorus, of "Sadak [and Kalasrade]," by Charles Sandys Packer [1836]. For other portions of the pianoforte score and the vocal parts, see Add. 36575, described below. f. 172.

3. Pianoforte score of the opening quintet; the trio, "Hark, on the Hill"; the song, "Other eyes"; and the duet, "It is sweet to anticipate";

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from "Gretna Green." "G[eorge W.] Reeve . . . 1822." Followed by the parts of Larder, Waiter, and Lord Lovel in the same piece. Other characters are Tompkins, Jenkins, Betty, and Emily. f. 291.

4. The parts of 1st Girl (Miss Novello), Mina, and 2nd Girl or Page, and a 1st soprano chorus part, from "Liska," or "The Sorceress," by Ferdinand Ries, 1831. f. 311.
5. The part of Ebert and a few chorus-parts from "The Skeleton Lover," 1830. "G[eorge] H[erbert] Rodwell." f. 330.

33811. 1. The parts of Michael Zips and Johan Bosky—the latter consisting of the printed glee, "In Autumn we should drink"—and some instrumental parts (horns, drums, 1st violin, and bass), from "Der Vampyr." For other instrumental parts, see Add. 36572 (f. 41), described below. f. 1.

2. Instrumental parts (flutes, oboes, trumpets, trombones, clarinets, horns, bassoons, and strings) from "Sadak and Kalasrade." For other instrumental parts, see Add. 36576 and 36577, described below. f. 31.
3. Instrumental parts (flutes, trumpets, drums, clarinets, horns, bassoons, and strings), in "Gretna Green." Included (f. 181) is a serenade, "Doubt not my love," by Vincent Novello. f. 134.

33812. Wind parts (flutes, oboes, trumpets, trombones, drums, triangle, clarinets, horns, and bassoons) to "The Sorceress."

33813. String parts to the same work. Besides the characters named above are Liska, Christine, and Naddock.

33814. Instrumental parts (flutes, oboes, trumpets, trombones, triangle, clarinets, horns, bassoons, harp, drums, and strings) to "The Skeleton Lover." Characters: Elzevir, Rudolph, Ebert, Hans Bobbs, Peretta, Constance, and La Fourbe, *etc.*

Additional 29802.

Paper; ff. 209. A.D. 1823. Oblong folio. Belonged to J. [Nepomuk ?] Kafka.

"'Die Verschworenen,' oder 'Der häusliche Krieg'": Opera in 1 Act, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets (clarini), drums, trombones, and strings, in score, by Franz Peter Schubert, April, 1823. *Autograph.* At the end is the *printed* pianoforte score of the Opera (Peter's edition). Characters: Isella, Udolin, Helene, die Gräfin, Graf [Heribert], Astolf, *etc.*

Additional 16071, 16072.

Paper; ff. 219, 233. After 1823. Oblong folio.

"Temistocle": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums (timpani, gran-cassa, tamburro), strings, and an occasional figured bass for pianoforte, in score, by Giovanni Pacini. [Originally produced in 1823.] In two volumes. The present copy appears to have been used for a performance in London (see Vol. ii, f. 208). Apparently transcribed by, or for, Bonoris-Zappi, of Bologna. Characters: Rossane, Sebaste, Temistocle, Aspasia, Serse, Neocle, and Lisimacco.

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Egerton 2497, 2498.

Paper; ff. 303, 193. About 1824. Oblong folio.

"'Il Crociato in Egitto': Dramma Serio In Due Atti"; with symphonies and accompaniments for flutes, oboes, clarinets, horns, corno inglese, trumpets, bassoons, trombones, drums, triangle, and strings, and (in the recitatives) a figured bass for pianoforte, in score, by Meyerbeer [1824]. In two volumes. Characters: Palmide, Almanda, Osmino, Aladino, Armando, Adriano, and Felicia; with Choruses of Slaves, Priests, Egyptians, Knights, *etc.*

Additional 16067, 16078.

Paper; ff. 327, 274. About 1824. Oblong folio. Bequeathed by Domenico Dragonetti in 1846.

"Alessandro nell' Indie" [1824], in 2 Acts, with introduction, symphonies, and accompaniments for flutes (ottavino, *etc.*), oboes, trumpets (clarini and trombe), clarinets, horns, bassoons, trombones, drums, harp, and strings, in score (the brass instruments generally in separate score), by Giovanni Pacini. In two volumes. Characters: Cleofide, Poro, Alessandro, Gandarte, and Timagene.

Additional 27716.

Paper; ff. 195. A.D. 1824. Oblong folio.

"'Native Land,' or 'The Return from Slavery': Opera in three Acts performed at the Theatre Royal, Covent Garden, February 10th, 1824. Composed by Henry R. Bishop, 1824." In score. *Autograph.* The symphonies and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, bells, triangle, harp, castanets, tambourines, and strings. The duet on f. 63 is "Founded on a French Air, adapted and arranged by Boieldieu and Henry R. Bishop"; and the quartet on f. 108 is adapted from [?"Il carnovale," by] Rossini. Characters: Lavinia, Zanina, Marcello, Cælio, Aurelio, Clymante, Peregrino, and a Cavalier.

Additional 27717.

Paper; ff. 152. A.D. 1824. Oblong folio.

Musical Plays, in 3 Acts, composed by Henry Rowley Bishop in 1824 and performed at the Theatre Royal, Covent Garden, in the same year. In score. Chiefly *autograph.* The orchestras are composed of drums, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings, with the addition of a harp in no. 2.

1. "As you like it"; with overture introducing airs from "Twelfth Night," "Tempest," "Midsummer Night's Dream," "Macbeth," and "Comedy of Errors." Characters: Rosalind, Celia, Touchstone, Silvius, and Hymen. f. 1.

2. "'Charles the Second,' or 'The Merry Monarch'"; finished

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9 May, 1824. The overture given was composed for "The Maniac" [1810]; the only other musical numbers in the play appear to be two songs, sung by Miss [Anna] M[aria] Tree, and a duet. f. 105.

Additional 30906–30908.

Paper; ff. 197, 165, 207. A.D. 1824 (?). Oblong folio.

"Elisa e Claudio": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, and a figured bass for pianoforte, in score, by Saverio Mercadante [1822]. Apparently transcribed in 1824 by Giovanni Rossi; and marked with numerous cuts for a performance in 1838. In three volumes. Ff. 150, 151 of Vol. iii appear to be *autograph*. Characters: Silvia, Celso, il Conte, il Marchese, Luca, Claudio, Elisa, and Carlotta.

Additional 27718.

Paper; ff. 201. A.D. 1825. Oblong folio.

"'The Fall of Algiers': Grand Opera, in three Acts; Performed at the Theatre Royal, Drury Lane, January 19th, 1825. . . . By Henry R. Bishop, 1825." In score. *Autograph*. The symphonies and accompaniments are written for drums (timpani, bass-drum, side-drum), trombones, serbano, trumpets, horns, clarinets, flutes, oboes, bassoons, cymbals, triangle, harp, and strings. Characters: Algernon, Lauretta, Amanda, Orasmin, Zaida, Timothy, Cogi, Omar, Selim; with Choruses of Soldiers, *etc.*

Additional 27719.

Paper; ff. 159. A.D. 1825, 1826. Oblong folio.

Musical Plays, of which the first three were composed in 1825, and the fourth "composed and selected" in 1826, by Henry Rowley Bishop. *Autograph*. Written for orchestras of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, organ (in nos. 1 and 4), pianoforte (in no. 3), cymbals (in nos. 1 and 4), triangle, and (in no. 4) harp, or guitar, and gong. In score.

1. "'Masaniello,' or 'The Fisherman of Naples': Historical Play [in 5 Acts] . . . February 17th, 1825 . . . The Poetry by G. Soane." As overture, that to "The Humourous Lieutenant" [1817] appears to have been used. f. 1:

2. "'William Tell': Historical Play in 3 Acts, the poetry by James Sheridan Knowles." The songs assigned to Annelli and the Savoyard were sung by Miss Povey and Master Edmonds. f. 29.

3. "'Faustus': Romantic Drama," in 3 Acts. Characters: Adine, (Miss Stephens), Rosolia, Orsini, the Count, Faust, Wagner, and Lucetta. f. 53.

4. "'The Knights of the Cross': Musical Drama . . . the poetry by S. Beazley." The Overture was selected partly from that to "The Humourous Lieutenant" and the coda of the Overture to Beethoven's

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"Fidelio"; the chorus on f. 135 is taken from the composer's earlier work, "The Beacon of Liberty" [1823]. Characters: Blondel, Edith, Sir Kenneth. f. 118.

Additional 31772.

Paper; ff. 18. About 1825–1826. Oblong folio.

OVERTURE to "Oberon," written for drums, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, and strings, by Karl Maria von Weber [1825–1826]. In score. Watermark, 1822.

Additional 27746–27748.

Paper; ff. 93, 100, 72. A.D. 1826. Oblong folio. Belonged to Sir George Thomas Smart.

"OBERON": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, horns, bassoons, trombones, trumpets, drums (timpani, side-"trum," as it is spelt by the composer, and tamburo militare), harp, guitar, triangle, tambourine, cymbals, and strings, and an occasional military band on the stage, in score, by Karl Maria Von Weber, used at the [first?] performance at the Theatre Royal, Covent Garden, in 1826. In three volumes. Included are the two additional songs (i, f. 49; ii, f. 52) written for Braham (Huon), "Yes, even love," and "Ruler of this awful hour." Some of the notes and corrections in the Opera are *autograph*. Characters: Oberon, Huon, Sherasmin, Reiza, Fatima, Feniall, Caliph, and Puck; with Choruses of Fairies, Mermaids, Slaves, Followers of the Caliph, Dancing Girls, *etc.*

Additional 30246, ff. 23–27b.

Paper; A.D. 1826. Oblong folio. The MS. also contains a Cantata (above, p. 23), and other compositions described below.

INTRODUCTION and recitative, "Boisguilbert vous propose," with flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, bass-drums and strings, in score, composed by Rossini for insertion in the 1st finale of the Opera "Ivanhoe" [by A. F. L. de Wailly], represented at the Odéon in 1826. *Autograph.*

Additional 33301, 33302.

Paper; ff. 305, 240. About 1826. Oblong folio.

OPERA ["L' Eroe di Lancastro"] in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, corno inglese, bassoon, trumpets, trombones, drums, harps, and strings, and an occasional figured bass for pianoforte, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in 1826. Partly *autograph*. In two volumes. Characters: Volfero, Dalbano, Elvina, Lancastro, Osualdo, Revaldo, Rettilde, Raimondo, and Montanaro.

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Additional 32397, ff. 25–48.

Paper; after 1826. Oblong folio. Apparently transcribed for the Firm of Lichtenberg of Stuttgart; belonged afterwards to that of N. Simrock of Bonn. The MS. also contains Orchestral Music, described in vol. iii.

"OUVERTURE zur Oper 'Aloise' [1826] von Louis [Wilhelm] Maurer"; copied from the original at Cassel. The instruments employed are flutes, oboes, clarinets, bassoons, horns, trumpets (clarini), drums, trombones, and strings. In full score.

Additional 27720.

Paper; ff. 198. A.D. 1827. Oblong quarto.

"'ENGLISHMEN in India': Comic Opera in three Acts. Performed at the Theatre Royal, Drury Lane, January 27th, 1827. Composed by Henry R. Bishop, 1827. The poetry by W. Dimond." *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, bells, triangle, armonica, harp, and strings. In score. Characters: Tancred, Tom Tape, Gulnare, Poplin, Sally, Dorrington, the Count; with Choruses of Guests, *etc.*

Additional 27721.

Paper; ff. 100. A.D. 1827. Oblong folio.

"'THE RENCONTRE,' or 'Love will find out the way': Operatic Piece, in two Acts. Performed at the Theatre Royal, Haymarket, July 12th, 1827. Composed by Henry R. Bishop. The Poetry by J. R. Planché, 1827." *Autograph.* The overture, symphonies, and accompaniments are written for drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings. In score. Characters: Justine, the Colonel, Pierre, a Landlord, the Baron, St. Leon, and a Servant.

Additional 30909, 30910.

Paper; ff. 260, 289. About 1827. Oblong folio.

"'LA TESTA di Bronzo,' o sia 'La Capanna Solitaria': Melodramma eroico-comico in due Atti. Poesia del Sig^r^ Felice Romani. Musica del Sig^r^ M^tro^ Saverio Mercadante . . . . dedicato a S.E. Il Barone Quintella, Lisbona, 27 Novembre, 1827." The symphonies and accompaniments are for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, with a figured bass in the recitatives for pianoforte, in score. In two volumes. Characters: Adolfo, Ermanno, Riccardo, Floresca, Tollo, Federico, and Anna; with Choruses of Gardeners, *etc.*

Additional 27722.

Paper; ff. 153. A.D. 1827–1828. Oblong folio.

"'EDWARD the Black Prince': Historical Play, interspersed with music. Performed at the Theatre Royal, Drury Lane, January 28th,

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1828. Composed by Henry R. Bishop. 1827–28. The Poetry by Fred^k Reynolds." *Autograph.* The symphonies and accompaniments are written for drums, trombones, bugle, trumpets, horns, clarinets, flutes, oboes, bassoons, triangle, harp, and strings. In score. Characters: La Roche, Helena, Agnes, an Officer, and Julia; with Choruses of Soldiers, *etc.*

Additional 16073, 16074.

Paper; ff. 254, 220. A.D. 1828. Oblong folio. Belonged to Bonoris-Zappi, of Bologna.

"'Gli Arabi nelle Gallie': Dramma Sacro," in 2 Acts, with symphonies and accompaniments for flutes (ottavino, quartino, *etc.*), clarinets, horns, corno inglese, trumpets, bassoons, trombones, tromboncino, serpent, drums, and strings, and occasionally a figured bass for pianoforte, in score, by Giovanni Pacini, 1828. A small additional military band is also occasionally introduced on the stage. In two volumes. Characters: Gondair, Leodato, Ezilda, Agobar, Aloar, Zarele, and Mahomet; with Choruses of Conspirators, *etc.*

Additional 33303, 33304.

Paper; ff. 255, 276. About 1828. Oblong folio.

"La Fedra": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, harp, and strings, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in 1828. Partly *autograph.* In two volumes. From the printed list at the beginning of vol. i, the performers appear to have been amateurs, with the exception of Elena Viganò. Characters: Fedra, Ippolito, Aricia, Teramene, Teseo, and Clearco.

Additional 33570, ff. 1–138.

Paper; A.D. 1828 (watermark), *etc.* Oblong folio. The MS. also contains a Cantata (above, p. 23), a Chorus (p. 52), and Overtures described in vol. iii.

The Music in the following dramatic works for solo voices and 4-part chorus, with trumpets, horns, clarinets, flutes, oboes, bassoons, drums, trombones, and strings, and also (in nos. 1, 2) harp and bells, in score, by Sir Henry Rowley Bishop. Other instruments employed are mentioned below.

1. "Fortunatus and his Sons" [1819]. f. 1.
2. "A Roland for an Oliver" [1819]. Characters: Maria, Mrs. Selborne, Sir Mark, *etc.* f. 73.
3. "Henry 4th"; altered by the composer for performance at the time of the Coronation of George IV. in 1821; with serbano or serbino, *sc.* serpent, *etc.* At the beginning is a list of music by Cherubini, Haydn, and Handel, performed between the Acts. f. 94.

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Additional 27723.

Paper; ff. 215. A.D. 1828-1829. Oblong folio.

"'YELVA,' or 'The Orphan of Russia': Musical Drama in two Acts. Composed by Henry R. Bishop. 1828–9. Performed at the Theatre Royal, Covent Garden, February 5th, 1829." The overture, symphonies, and accompaniments are written for drums, triangle, cymbals, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, harp, and strings. In score. Characters: Vincent, Baptiste, Mina, Lovinsky, Alfred, Koli, Fedora, and Poleska; with Choruses of Servants, Russian Peasants, Vassals, Dancers, *etc.*

Additional 27724.

Paper; ff. 131. A.D. 1829. Oblong folio.

"'HOME, sweet Home,' or 'The Ranz des Vaches': Operatic Drama, in two Acts. Performed at the Theatre Royal, Covent Garden, March 19th, 1829. Composed [and arranged] by Henry R. Bishop, 1829. The Poetry by I. Pocock." *Autograph.* The overture, symphonies, and accompaniments are written for drums, cymbals, triangle, trombones, bugle, trumpets, horns, clarinets, flutes, oboes, bassoons, harmonica, keyed bugle, tambourine, and strings. In score. Characters: Florine, Lisette, Claudine, Edward, a Villager, M^me^ Germance, La Roche, and Natz; with Choruses of Villagers, Savoyard Girls, *etc.*

Additional 27725, 27726.

Paper; ff. 439, 165. A.D. 1829. Folio and Octavo.

"'THE NIGHT before the Wedding and The Wedding Night': Comic Opera in Two Acts; [intended to have been] performed at the Theatre Royal, Covent Garden, October 10th, 1829 [but really performed for the first time, 17 November, 1829]. Selected from Boieldieu's Opera, 'Les Deux Nuits.' Partly composed, and the whole arranged and adapted for the English Stage by Henry R. Bishop. The Poetry by Edw. Fitz-Ball." The alterations and additions are in Bishop's hand. In two volumes. Vol. i contains the music, in score, the orchestra consisting of flutes, oboes, clarinets, trumpets, bassoons, trombones, drums (timballes and grosse caisse), cymbals, harp, and strings, with parts for harmonica and bell added by Bishop. The English version has been added above or below the French text. Vol. ii contains the English words (here described as "Two Nights") in MS., the principal actors' parts, and the printed libretto (with names of performers). Characters (as in the original and in the adaptation): Lord Fingar (Sir Lionel Lorimer), Sir Edward (Valentine Acton), Victor (Hector), Valter (Neville), Duncar (Alford), Blakfort (Villars), Salgar (Woodstock), Mowbray, Cleveland, Wilton, Rugby, Le Constable (Justice Rigid), Strun (Portlock), Betti (Rose), Carill (Jocelyn), Jakmann (Torpid), and Malvina; with Choruses of Domestics, Officers, Bridesmaids, Villagers, *etc.*

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Additional 33308, 33309.

Paper; ff. 251, 201. About 1829. Oblong folio.

OPERA ["Il Torneo"] in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, serpent, drums, harp, and strings, and occasionally also a figured bass for pianoforte, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in 1829. Partly *autograph*. In two volumes. Characters: Elena, il Rè, Tompson, l'Incognito, Eduardo, and Amerigo.

Additional 33297.

Paper; ff. 359. About 1830. Oblong folio.

OPERA ["Caterina," or "L'Assedio di Belgrado"] in 3 Acts, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. First performed in 1830. In pianoforte score. Characters: Lilla, il Seraskiere, Ismael, Ghita, Pietro, Leopoldo, Caterina.

Additional 30916, 30917.

Paper; ff. 329, 206. About 1831. Oblong folio.

"CHIARA di Rosemberg": Opera in 2 Acts [by Luigi Ricci, 1831], with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, cornetta, trumpets, trombones, drums, serpent (gimbasso or cimbasso), and strings, in score. As arranged for performance at Her Majesty's Opera. In two volumes. Characters: Michelotto, Marcella, Eufemia, Chiara, Montalbano, Rosembergh, and Valmor.

Additional 30924.

Paper; ff. 173. About 1831. Large folio.

"ARTAXERSES": Opera in 2 Acts, with overture, symphonies and accompaniments for strings, *etc.*, by Dr. [Thomas Augustine] Arne [1762], with additional accompaniments for trumpets, horns, flutes, oboes, clarinets, bassoons, trombones, drums, and cymbals, by Sir Henry Rowley Bishop. *Autograph*. Miss [Jane] Shirreff appears to have made her début in this Opera in 1831. At ff. 96 and 157 airs from Mozart's "La Clemenza di Tito" are introduced. Characters: Artaxerxes, Mandane, Arbaces, and Artabanes.

Additional 32580, ff. 39–145b.

Paper; about 1831 (watermark). Oblong folio.

"L'ADINA" [or "Il califfo di Bagdad"]: a one-act Farce, by Rossini [1818]. The symphonies and accompaniments are written for flutes, oboes, clarinets, horns, corno inglese, bassoons, trumpets, drums,

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and strings, with an occasional figured bass for pianoforte. In the hand of S. Coad. Characters: Selimo, Mustafa, il Califfo, and Adina.

Additional 32019, f. 11.

Paper; A.D. 1832. Folio. See also under Songs (1814–1853), below.

AIR, "How dear the shower," with pianoforte accompaniment, in score, by Thomas Miles, 1832. *Autograph.* Sung by Julie Caillemotte in "Owain Goch."

Additional 33815.

Paper; ff. 148. About 1832. Folio. Presented by Mrs. Augustus Walter Arnold.

"A NEW EDITION of 'Rosina': A Comic Opera, as Performed at the Theatre Royal, Covent Garden. Composed and Selected by W[illiam] Shield" [1783]; being the printed pianoforte score, followed by the part of Phœbe (f. 22), a 1st treble chorus part (f. 30), and the instrumental parts (flutes with ottavino, trumpets, drums, oboes, clarinets and flageolet, horns, bassoons, and strings), some of them copied by J. H(?). Mapleson (? sen.) for a revival at the English Opera House in 1832. Characters: Rosina (Mrs. Wood, *née* Mary Anne Paton), William (Charles Bland), Phœbe (Miss Frances Maria Kelly), Capt. Belville, *etc.*

Additional 33816–33819.

Paper; ff. 196, 329, 311, 242. About 1832–1841. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

PORTIONS of Operas, *etc.*, by English composers of the second quarter of the 19th century. In four volumes.

33816. 1. Pianoforte score (*imperfect* at the end), and tenor chorus part of an Opera ["Hermann," or "The Broken Spear," 1834]. By John Thomson. f. 1.

2. The pianoforte score of the opening glee, "The Sun is on the Sea," and the song, "No, not more calmly," from the "Dillosk-Gatherer," or "The Eagle's Nest" [compiled by William Hawes], 1832; followed by the vocal parts of the glee. f. 170.

3. Nos. 5–10, including (f. 183) the song, "O there's nothing so fine as a row in the night," from "Snap-apple Night"; with symphonies and accompaniments for flutes (ottavino, *etc.*), oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, in score. Anonymous. *Autograph.* Watermark, 1836. f. 181.

33817, 33818. Instrumental parts (flutes, oboes, trumpets, trombones, drums, cymbals, clarinets, horns, bassoons, strings) of "Hermann." Characters: Isabella, Prince, Margaret (Harriet Waylett), Duke, Leopold, Rosenburg, Hermann (Henry Phillips); with Choruses of Banditti, Peasants, Attendants, *etc.*

33819. 1. Instrumental parts (flutes, trumpets, drums, clarinets, horns, bassoons, and strings) of "The Dillosk-Gatherer." The overture is

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by "S. Wesley." One of the principal parts was taken by Miss [Frances Maria] Kelly. f. 1.

2. "The Oath": scene from "Snap-apple Night," beg. "By the hope of future bliss"; in score, as above. f. 148.

3. Conductor's score and full score of "A Day at Turin," with symphonies and accompaniments for flutes (piccolo, *etc.*), oboes, clarinets, bassoons, horns, cornets, trumpets, trombones, triangle, drums, harp, and strings. Anonymous. The full score appears to be *autograph*. Characters: Durnsett, Lawler, *etc.* The chief performers were Miss Walstein, Miss Gould, Mr. [John] Wilson, and Balfe, or Balfino, as he appears to have been called on the operatic stage. From the words "Balfe, Esq., sole lessee," on f. 190, the Opera must have been written between March and May, 1841, during which period he was proprietor and manager of the Lyceum. At the end (f. 155) is a *printed* list of employés of that theatre (watermark, 1846).

Additional 30273, f. 29b.

Paper; about 1833. Narrow oblong octavo. See also under Catches (above, p. 45).

"JACK, thou'rt a toper"; catch for 3 voices, in score, by H. Purcell. [From "Bonduca."]

Additional 30914, 30915.

Paper; ff. 245, 169. About 1833. Oblong folio.

OPERA ["Il Nuovo Figaro"] in 2 Acts [by the brothers Federigo and Luigi Ricci]. It was first produced in 1833, but the present copy was altered for performances at Her Majesty's Theatre in 1837 and 1838. The instruments are flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, serpent (cimbasso), and strings. In score. The recitatives, accompanied by a figured bass for pianoforte, are for the most part printed. In two volumes. Characters: Demetrio, Leporello, Amalia, il Barone, Carlotta, Andrea.

Additional 32216, ff. 1–116b; 32217, ff. 26–41.

Paper; A.D. 1833, *etc.* Oblong folio and folio. For the Orchestral Music in these MSS. see vol. iii.

INCIDENTAL music for flutes (including occasionally piccolo), oboes, clarinets, bassoons, horns, trumpets, drums, trombones (in nos. 1 and 2), triangles (in nos. 4 and 14), cymbals (in no. 14), and strings, mostly in score, by J. N. Hummel. *Autograph.* In two volumes.

1. "Ouverture zum Schauspiel: 'Johann von Finnland'; fur grosses Orchester und Extra Harmonie-Tafelmusik;...No. 2...[1]833." i, f. 1.

2–4. March in D (in score), and Andante and Grave (in parts); from "Hadrian." i, ff. 25b–29; ii, ff. 26–41.

5–13. Five Entr'actes, three Marches, and a Romance, "Geheimnissvolle Wüste" (in Act iii); from "Marpha." i, f. 30.

14. "Quintetto nell (*sic*) Ballo, 'Paul et Virginie.'" i, ff. 101–116b.

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Additional 31451, ff. 1, 89.

Paper; after 1833 (watermark). Oblong folio. The MS. also contains an Ode (above, p. 223).

DRAMATIC MUSIC by Henry Purcell, said to be transcribed by Edward Taylor, Gresham Professor of Music.

1. An Opera ["Dido and Æneas," 1680]; with accompaniments for instruments, in score. Exactly similar to the copies in Add. 15979 and 31450. ff. 1–64.

2. "'A Fool's Preferment,' or 'The Three Dukes of Dunstable': a comedy...by Mr. Thos. D'Urfey." It consists of seven songs with a figured bass, most of them sung by "Mr. [William] Mo[u]ntfort"; and contains all the music in the 1688 edition, except the dialogue by Jockey and Jenny in Act iv. ff. 89–95.

Additional 27727.

Paper; ff. 198. A.D. 1834. Oblong folio.

"'MANFRED.' Performed at the Theatre Royal, Covent Garden [1836 (?)]. Composed by Henry R. Bishop, 1834." *Autograph.* The symphonies and accompaniments are written for drums, trombones, trumpets, horns, flutes, oboes, clarinets, bassoons, cymbals, harp, ophicleide, and strings. In score. Characters: Six Spirits, Manfred, Nemesis, Ashtaroth, *etc.*; with Choruses of Witches and Spirits.

Additional 27728.

Paper; ff. 100. A.D. 1834. Oblong folio.

"'RURAL FELICITY': Operatic Comedy in two Acts. Composed by Henry R. Bishop. First Performed at the Theatre Royal, Haymarket, June 9th, 1834. The Poetry by J. Buckstone, 1834." *Autograph.* The symphonies and accompaniments are written for drums, trumpets, horns, flutes, oboes, clarinets, bassoons, guitar, and strings. In score. Characters: Layton, Cecilia, and Harriet.

Additional 30918–30920.

Paper; ff. 217, 222, 220. About 1834. Oblong folio.

"UN' AVVENTURA di Scaramuccia": Comic Opera in 2 Acts, with preludio, symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, serpent (cimbasso, gimbasso, or serpan), drums, strings, and a figured bass for pianoforte, in score, by L. Ricci [1834]. In three volumes. The present copy appears to have been arranged for a performance in England. There are gaps in vol. i, before ff. 101, 171. Characters: Tommaso, Domenico, Scaramuccia, Lelio, Sandrina, il Contino, Elena, uno Staffiere, San Valier; with Chorus of Comedians, *etc.*

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Additional 32383, ff. 1, 108.

Paper; A.D. 1834, *etc.* Oblong folio. See also under Anthems (vol. i, p. 113).

TWO NUMBERS from Operas, in score.

1. Scena, consisting of aria (Pamira) with chorus, "Di ostili Tende"; written by "[Sir] M[ichael] Costa," for Giulia Grisi, to be sung in Rossini's "L' Assedio di Corinto," at the revival of that work (formerly known as "Maometto Secondo") at the King's Theatre in 1834. It has accompaniments for ottavino, flute, oboe, clarinets, horns, trumpets, bassoons, trombones, ophicleide, strings, and drums, in full score. In the keys of D♭ and C. *Autograph.* ff. 1–18.
2. "Vadasi via di quà": trio [from "L' Isola del piacere," about 1792], by Vicente Martin y Solar; with additional vocal and instrumental parts by Costa, and in his *autograph.* In full score. f. 108.

Additional 33802–33805.

Paper; ff. 257, 330, 260, 301. About 1834. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

"NOURJAHAD," or "Illusion"; by Edward James Loder. Performed for the first time at the English Opera House [Lyceum] July 21st, 1834. In four volumes. Vol. i contains the pianoforte part, with a printed copy (f. 84) of the air, "Let us wander by the fountain," the part of Zulima, and the chorus parts; vol. ii, the strings; vol. iii, the flutes (ottavino, *etc.*), oboes, trumpets, trombones, drums, bass-drums, cymbals, and triangle; vol. iv, the clarinets, horns, bassoons, serpent, and harp. Characters: Nourjahad (Henry Phillips), a Genius, Mandane, Zulima (Miss Emma Romer), Hasem, Shemzeddin; with Choruses of Slaves, Attendants, Houris, *etc.*

Additional 33806–33809.

Paper; ff. 171, 219, 193, 251. About 1834, 1838. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

PORTIONS of two works written for the English Opera House [Lyceum]. In four volumes.

33806. 1. The pianoforte part of the Incidental Music to "'Geneviève,' or 'The Maid of Switzerland,'" 1834; followed by the part of Rutley and a set of chorus parts from the same work. "G. A. Macfarren." The music consists of an introduction and chorus, beg. (f. 3b) "Brightly glows the morning hour"; Henrique's song, beg. (f. 13) "Wine, like riches, wins the maiden"; and the finale, beg. (f. 15) "Hail to this happy day."

2. The printed libretto (f. 37) of "'Rob of the Fen,' or 'The Daughter's Vow'; first produced at the Theatre Royal, English Opera House, July 7, 1838. The Music adapted and arranged by Mr. F. Romer, from 'Des Falkner's Braut' of [Heinrich] Marschner ... The Words by Mark Lemon." It is followed by the printed pianoforte score (f. 45), with Italian and German words, the English being added in MS.; together with some of the chorus parts (ff. 153–171b).

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33807. 1. Instrumental parts (flutes, oboes, trumpets, trombones, drums, triangle, clarinets, horns, bassoons, and strings) in "Geneviève." f. 1.
2. Flute, oboe, trumpet, trombone, and drum parts of "Rob of the Fen." f. 77.

33808. Clarinet, horn, and bassoon parts of the same work.

33809. String parts of the same.

Additional 36572–36574.

Paper; ff. 220, 73, 371. About 1834–1841. Folio and oblong folio. Presented by Mrs. Augustus Walter Arnold.

OPERAS, or portions of Operas, chiefly in parts, from a collection of Operas written for the English Opera House. In three volumes.

36572. 1. The words of the parts assigned to Corporal Schwartz (G. Gilbeigh) and Azino (Mr. Porlter) in Balfe's "Siege of Rochelle," 29 April, 1841; followed by the instrumental parts (flute, clarinet, horns, and strings) of the ballad, "They tell me," in the same Opera. ff. 2–16.
2. The 2nd violin part of E. J. Loder's "Dice of Death" [1836], of which the other instrumental parts are contained in Add. 33801 (see below). ff. 21–40.
3. The instrumental parts (horns, trombones, and 1st and 2nd violins) of H. Marschner's "Der Vampyr" [adapted to the English stage by William Hawes about 1834—watermark]. See Add. 33811 (ff. 14–30), for a few more instrumental parts. ff. 41–201.
4. Opening chorus (f. 202), beg. "On the moonlit lake"; chorus (f. 213), beg. "Drink, my lads"; and concluding lament (f. 216), beg. "Ulla gone"; with symphonies and accompaniments for flutes (octave, *etc.*), oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, in score. From "Snap-apple night" (watermark, 1836). Anonymous. *Autograph.* (For other portions of the work, see Add. 33816, f. 181, and Add. 33819, f. 148, above, p. 419.)

36573. 1. One of Louisa's Songs, three numbers sung by Teresa, and some chorus parts, from the "Dice of Death." (See the preceding volume and Add. 33799, f. 78, above, p. 404). ff. 1–28.
2. One of Effie's songs (sung by Miss Horton—? afterwards Mrs. German Reed), and the part of Henrika; from "Der Vampyr" (see the preceding volume; also Add. 33810, f. 1, and 33811, f. 1, described above, p. 411). ff. 29–56.
3. The parts of Ninnetta and Leoda and some of the chorus parts, from "Clari" [1823]. "[Sir] H. R. Bishop." ff. 57–73.

36574. The instrumental parts (flutes, oboes, clarinets, horns, trumpets, trombones, bassoons, drums, and strings) of "Clari" (see preceding volume), evidently copied for a performance in 1836 (see f. 297). Characters: The Duke, Vespina, Jocoso, Guido, Geronio, *etc.*

Additional 30921.

Paper; ff. 533. About 1835. Octavo.

"IL COLONELLO": Opera in 2 Acts, with preludio, symphonies and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, cornetta (cornet-à-piston), strings, and a figured bass for pianoforte, in score, by L[uigi and Federigo?] Ricci [1835].

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On f. 1 is the note "Propriété absolue de Bernard Girard et Cie, Naples—Cette partition est confiée . . . . à M. Charles de Bériot ou en son absence à M. Louis Lablache par G[uillaume] Cottrau. Naples, 7 Mai, 1835." Characters: Michelina, Paolo, Carlo, Ernesto, un Vivandiere, Adolfo, Faccenda, Gondreville, Elisa, Adela, and Dispetto; with Choruses of Soldiers, *etc.*

Additional 32396, ff. 1–37b.

Paper; about 1835. Folio. For Chamber Music in this MS., see vol. iii.

Overture to "'Herrmannschlacht,' ou 'La bataille de Teutobourg'"; for harps, flutes (piccolo, *etc.*), oboes, clarinets, bassoons, trumpets, ophicleide, drums, cymbals, and strings, in score, by A. H. [J. B.] Chelard [1835].

Additional 33801, *passim*.

Paper; about 1835, *etc.* Folio. Presented by Mrs. Augustus Walter Arnold. The MS. also contains some Overtures (1st half of 19th cent.), described in vol. iii.

Portions of English Operas.

1. Pianoforte arrangement of a Saraband in "[The] Queen and the Cardinal." "George Linley." f. 1.
2. Instrumental parts (flutes, oboes, trumpets, trombones, drums, bass-drums, cymbals, triangle, clarinets, horns, bassoons, and strings) of the "Dice of Death," by E. J. Loder, revived at the English Opera House (Lyceum), on 9 May, 1836. (For the 2nd violin part, see above, Add. 36572, f. 21; see also above, Add. 33799, f. 78, and 36573, f. 1). ff. 98–315.

Additional 36575–36577.

Paper; ff. 422, 341, 449. A.D. 1835. Oblong folio and folio. Presented by Mrs. Augustus Walter Arnold.

"Sadak and Kalasrade," by Charles S. Packer, 1835. In three volumes, of which vol. i contains the greater portion of the pianoforte score, the parts of Achmet, Azim (*imperfect*), Sadak and Zulema (*imperfect*), and most of the chorus parts; vol. ii, the wind parts (flutes, oboes, clarinets, horns, bassoons, trumpets, trombones), and the parts for bells, harp, and drums; and vol. iii, the string parts. Some of the missing vocal parts, *etc.*, are in Add. 33810 (ff. 172–290), and the instrumental parts to the overture, in Add. 33811 (ff. 31–133). The principal singers in the Opera were Miss [Emma] Romer, [Henry] Phillips, [Charles?] Bland, and [John] Wilson.

Additional 31415, *passim*.

Paper; after 1835. Oblong octavo. See also under Madrigals (above, p. 190).

Numbers from Operas. The MS. is divided into six parts,

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containing respectively 1st treble, 2nd treble, alto, 1st tenor, 2nd tenor, and bass.

1. "Huntsman's Chorus" (à 5), beg. "What equals on earth the delight"; from "Der Freyschutz" [1821]. "Weber." ii, f. 18b; iii, f. 20; iv, f. 25; v, f. 9b; vi, f. 23.

2. Chorus of Prisoners, beg. "Ah, che piacer"; from "Fidelio" [1805]. "Beethoven." iii, f. 24; iv, f. 35; v, f. 16b; vi, f. 32.

Additional 29325, 29326.

Paper; ff. 285, 171. A.D. 1836. Folio.

"SIEGE OF ROCHELLE": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, serpents, drums, triangle, cymbals, bells, harp, and strings, in score, by M. W. Balfe [1835]. Partly *autograph*, partly transcribed by J. H(?). Mapleson, in 1836. In two volumes. Characters: Azino, *etc.*, as in "Chiara di Rosenberg," above, p. 418; with Choruses of Soldiers, Peasants, *etc.*

Additional 29327, 29328.

Paper; ff. 273, 273. A.D. 1836. Folio.

"THE MAID OF ARTOIS": Opera in 3 Acts, with overtures, symphonies, and accompaniments for flutes, oboes, clarinets, cornets-à-piston, trumpets, horns, bassoons, trombones, ophicleide (serpentone), triangle, drums, cymbals, great bell, harp, and strings, in score, by M. W. Balfe. The first Act was finished on 6th April, 1836. *Autograph.* In two volumes. For agreements between Balfe and Alfred Bunn relating to this Opera, *v.* Add. 29498, ff. 1–4. Characters: Marquis, Sans regret, Jules, Coralie, Isoline, Count Sulnier, Synnelet, Ninka, Martin; with Choruses (à 5, *etc.*) of Soldiers, Maidens, Indians, Slaves, Sailors, *etc.*

Additional 32188, ff. 41–67b.

Paper; A.D. 1836. Folio. See also under Songs (1822), below.

FINALE to Act v of Auber's "Die Ballnacht" (not the same as "Gustave III"), composed by [J. N.] Hummel in 1836; for solo voices (Elisa, Zapolga, Herzog, Turanicz, Aradiz), with accompaniments for flutes, piccolo, oboes, clarinets, horns, bassoons, and strings, in score, with an additional score for trombones, trumpets, and drums. *Autograph.*

Additional 32669, *passim.*

Paper; about 1836 (watermark)–1843. Oblong quarto. See also under Songs (1837), below, and under Sketch-books (1836–1843), *etc.*, in vol. iii.

SKETCH-BOOK of Musical compositions by Michael William Balfe, containing chiefly fragments of Operas.

1. "Stretta (*sc.* Stretto), per finale." f. 3b.

2. "Tu devi scendere"; from an Opera in which one of the charac-

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ters appears to be Costantino. f. 4b.
3. "Ah, chi sa se il ciel per noi." [From "Elfrida," 1840.] f. 5.
4. "Dio di bontà, confortami." f. 5b.
5. Ballad (f. 5b), beg. "Torn from all I loved," Finale (f. 6), and Dead March (f. 6b), *etc.*; from "Catherine Grey."
6. "Farewell! All good wishes go with him." f. 7b.
7. "Ho bisogno di denari," and Introduction to Act i; from "Donne Allegre" (*sc.* "Falstaff," 1838). f. 9.
8. "When other lips." Different from the melody published to those words in "The Bohemian Girl," 1843. f. 9b.
9. "The home of my fathers." f. 10 (see also f. 14).
10. "My heart will break." f. 10b.
11. "Yes, well I remember." f. 12.
12. "Bring the cup" (f. 12b); duet (f. 13), beg. "Badet, captivating Badet"; "Oh, ecstasy" (f. 14); "Be this helm with laurel braided" (f. 14b), *etc.* [From "Joan of Arc," 1837.]
13. "Stretto for concerted piece," and "Merily (*sic*), archers, draw your shafts." f. 15b.
14. "O'er the blue wave"; dated "Cork, August 11th, [18]38." f. 19b.
15. "Oh, hast thou then proved false." f. 19b.
16. "To lift the veil, fair Lady." f. 22b.
17. "A Peri once was over vain": cavatina buffa. f. 23b.
18. "Hither I sail"; apparently sung by a character named Zaphine. f. 24b.
19. "Down in the inmost Caves of Earth," *etc.* f. 25.
20. Two cavatinas for Rubini; probably intended to be sung in "Elfrida." ff. 26b, 27.
21. "Oh, if there were one gentle eye": cavatina for [M^me^] Albertazzi. ff. 27b.
22. "'Tis sad to leave your fatherland," and duet, beg. "Comrade, your hand." [From "The Bohemian Girl," 1841?] f. 28.
23. Melody in A ($\frac{6}{8}$ time) from "[La] Bohémienne," by which name Balfe originally intended to call his Opera. f. 29b.
24. "Io son vecchio": aria buffa. f. 30.
25. "You ask me to forget thee" (*sic*): ballad. f. 31b.
26. Sketches for a "new Opera, 'Adelwina.'" Characters: Ernest, Adelwina, Count and Countess, Moritz, Basil, Adrian, *etc.* ff. 32b–49.
27. "I saw her in childhood": ballad. f. 50.
28. "'Tis sad to leave your fatherland" (*cf.* no. 22, above), and trio, beg. "Through the world wilt thou fly"; from "The Bohemian Girl." f. 51.
29. A fragment from "Elfrida." f. 51b.
30. "Yes, to-morrow... But, Norah." f. 52.
31. "A heart that once hath loved" [from "The Maid of Artois," 1836]. f. 52.
32. Some more sketches for "Adelwina." ff. 53–60.
33. "When the fair land of Poland," *etc.*; from "The Bohemian Girl." ff. 60b–62.
34. Overture in G, begun at Exeter, 24 April, 1840, and ended at Plymouth, 8 May, 1840. ff. 63–93b.
35. Sketches for "Koelanthe," afterwards [1840] published as "Keolanthe." Characters: Devil, Andrea, Filippo, Ombrastro, High Priest, Koelanthe. ff. 94–109.
36. "Oh cielo . . . . . La Duchessa." [? From "Elfrida."] f. 109b.
37. "Chorus [of] conspirators." f. 112b.
38. "C'est bien ici . . . Un Roi peut faire sentinelle" [from "Le puits d'amour," 1843]. f. 113b.

Additional 33306, 33307.

Paper; ff. 365, 227. About 1836. Oblong folio.

"Lo Scompiglio Teatrale: Dramma Buffo In due Atti...da [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]"; with

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symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, guitar, and strings, and a figured bass (in the recitatives) for pianoforte, in score. Partly *autograph*. The Opera was first performed in 1836. In two volumes. Characters: Fallito, Sospiro, Delirio, Impresario, Porporina, Ritornello, Smorfiosa, and Corallina.

Additional 32670, *passim*.

Paper; A.D. 1836–1843. Oblong quarto. See also under Songs (below), and under Sketch-books, *etc.*, in vol. iii.

FRAGMENTS of Operas, from a sketch-book of musical compositions by Michael William Balfe.

1. Terzetto and finale to "Adelwina." ff. 1, 2.
2. A melodramatic scene, beg. "A wither'd flower." f. 2b.
3. "Oh, Extacy." [From "Joan of Arc," 1837.] f. 3.
4. End of a chorus, apparently beg. "Happy." f. 4.
5. Finale to "Keolanthe." f. 5.
6. "What gilds our days with brightest joy"; from "Lovers' opera." Characters: Zuleica, *etc.* f. 5b.
7. Allegro vivace; for a finale. f. 6b.
8. Duet, beg. "Moriamo." f. 7b.
9. A "Gabaletta," or cabaletta, for Rubini, beg. "Ciel, che tento io." This and no. 11 were probably intended for "Elfrida" [1841?]. f. 8.
10. Fragment of "Keolanthe." f. 8b.
11. A cabaletta for Tamburini, beg. "Ah, s' io potessi." f. 9.
12. Entr'acte. f. 10.
13. Duet from "K[e]olanthe." f. 11.
14. Dances in "Keolanthe." f. 13.
15. Sketches of the Introduction and numerous other pieces in "Elfrida." Characters: Fleming (?), Etelvaldo, il Duca, Caterina, La Duchessa, Huntsmen, *etc.* ff. 13b–38 *passim*.
16. "Orgia," beg. "Le vin, le jeu." [From "Le puits d'amour," 1843.] ff. 38b, 39.
17. "Pass the grog." f. 40.
18. Prayer after "Orgie" (see above, no. 16), beg. "Sainte Madame." f. 40b.
19. "Tristo poter del soglio" [?from "Elfrida"]. f. 42b.
20. Duet, beg. "Compter sur la constance d'un matelot." [From "Le puits d'amour."] f. 43.
21. "The Young Trovatore." f. 45b.
22. "Love's throbbing music." f. 47.

Egerton 2740.

Paper; ff. 370. A.D. 1836–1868. Folio.

OVERTURES and other pieces, apparently all from Operas, by Michael William Balfe, almost entirely *autograph*. With the exception of no. 5, they are in full score, the instrumental portions being written for flutes (ottavino, *etc.*), oboes, clarinets, trumpets, horns, bassoons, trombones, drums (including occasionally tamburo militare), cymbals (not indicated in no. 1), ophicleide, and strings. Other instruments occasionally employed are mentioned below.

4. Recit. and romance (Jules), beg. "My soul is one unbroken sigh." f. 1;—Scena cavatina (Isoline, with chorus of ladies), beg. "The heart that once hath fondly teem'd with hopes." f. 8;—Duet (Isoline and Marquis), beg. "Oh, why should I weep." f. 24;—and the Finale to Act i, beg. "My bosom with hope that hath bounded." f. 34. From "The Maid

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of Artois" [1836], but differing widely from the corresponding numbers in Add. 29327 (above, p. 425). Only the instrumental part of the score appears to be *autograph*.

5, 6. Overture (differing from that in the published score), and aria with chorus (Ford, *etc.*), beg. "Che mai vedo"; with cornets, *etc.* [From "Falstaff," 1838—*cf.* Add. 29334, below.] ff. 40, 74.

7. "Pas de cinque" (*sic*), written for Act ii of "Der Mulatte" (*sc.* "The Bondman," see Add. 29346, 29347, below), but not published; dated Berlin, 20 Jan. 1850. f. 101.

8. Overture in D, 1850. f. 124.

9. Pianoforte score of "Finale 2do" [in "Pittore e Duca," 1855]. Characters: Olivia, Ines, Moro, Vargas, and il Duca; with Chorus of Ladies and Judges. *Copy.* f. 154.

10. Overture in C; Paris, 8 Dec. 1856. f. 194.

11. Overture to "Bianca, the Bravo's Bride": a Romantic Opera in four Acts—"First produced at the Royal English Opera, Covent Garden, in 1860" (*v.* Add. 29356, 29357, below). f. 224.

12. Overture to "La fille de St Marc"; dated Paris, 8 May, 1868. It varies considerably from that in the published pianoforte score (for the Opera, see Add. 29341, 29342, below). Two harps, a triangle, *etc.*, are introduced in the orchestra. f. 258.

13. Overture in C. "Re-instrumented and altered; Paris, 23 May, 1868." Begins with the same passage as "Blanche de Nevers" (see Add. 29361, 29362, below), but is otherwise different from it. f. 299.

14. Overture to "L'Enchanteresse"; with organ, harp, triangle, *etc.* Dated Paris, June, 1868. Differs from the overture assigned to this Opera in Add. 29344 (below). f. 332.

Egerton 2829, ff. 6–9.

Paper; A.D. 1837. Small folio.

"Air composé expressément pour le début de Duprez dans 'les Huguenots,' par Meyerbeer, qui lui a envoyé, écrite de sa main, l'ébauche ci-incluse.—Cet air inédit a été chanté 10 fois par Duprez—en 1837—et supprimé comme inutile." The above description is signed "G[ilbert] Duprez." The music was written for insertion in Act v of the Opera, as an alternative to the original setting of the scene beginning "Il l'aura! oui. Courons aux armes," following the air "A la lueur de leurs torches," as published in 1836. The melody only of the first part of the air is given, but the second portion of it has the pianoforte part written under it, in score, followed by a neat copy of the same.

Additional 29329, 29330.

Paper; ff. 195, 247. [A.D. 1837.] Folio.

"Catherine Grey": English Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, cornets-à-piston, bassoons, trumpets, serpentone, triangle, drums, cymbals, harp, and strings, in score, by M. W. Balfe [1837]. In one or two scenes a military band is introduced on the stage. Mostly *autograph*. In two volumes. Characters: Elizabeth, Hertford, Catherine, Lord and Lady Grey, Cecil, Warner.

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Additional 29331, 29332.

Paper; ff. 228, 224. A.D. 1837. Folio.

"JOAN OF ARC": Opera in 3 Acts, with overtures, symphonies, and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, triangle, drums, cymbals, harp, organ, great bell, and strings, in score, by M. W. Balfe, finished 12 Oct. 1837. Partly *autograph*, partly in the hand of J. H(?). Mapleson. In two volumes. For an agreement between the composer and Alfred Bunn for the production of this Opera, see Add. 29498, f. 5. Characters: Madelon, Dunois, Théodore, Badet, Renaud, St. Catherine, Joan, Agnes, the King, a Corporal, Beauvais, Piccardy; with Choruses of Peasants and Soldiers.

Additional 30901B.

Paper; ff. 4. A.D. 1837. Folio.

ROMANZA, beginning "Bella immagin del mio bene," introduced by Signora Echerlin, in the character of Isabella, in Rossini's "L' inganno felice"; with symphony and accompaniment for flutes, oboes, clarinets, horns, bassoons, strings, *etc.*, in score. By [Sir] J[ulius] Benedict, London, 26 Nov. 1837. *Autograph.*

Additional 32211, ff. 1–96.

Paper; A.D. 1837, *etc.* Oblong folio. The MS. also contains a Song (18th–19th cent.), described below.

PORTIONS of two ballets, in score, by [J. N.] Hummel. *Autograph.*

1. "Das Zauber-glöckchen": consisting of four numbers, written for flutes (including piccolo), oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, with a separate score for the military drum, bass-drum, cymbals, and triangle. Dated at the end (f. 48) 2 Feb. [1]837. f. 1.
2. "4 Num[m]ern zum Viganoischen Ballet, 'Das Zauberschloss'"; the last two unfinished. The first two, which are described as nos. 11 and 12, are written for flutes, clarinets, oboes, bassoons, horns, trumpets, and strings. f. 53.

Additional 34279B, ff. 68–88.

Paper; A.D. 1837 (see below). Quarto. See also under Motets (vol. i, p. 299).

QUARTET and chorus, "What shall he have that kill'd the Deer"; from the "Comedy of Errors," 1819, by [Sir] H. R. Bishop. Transcribed by George Leng, Hull, 1837. Flute, oboe, clarinet, bassoon, horn, trumpet, drum, trombone, and string parts.

Additional 35023, f. 22b.

Paper; about 1837. Quarto. See also under Anthems (vol. i, p. 100).

AIR, "With lowly suit," with pianoforte accompaniment, in score. [From "No song, no supper," by S. Storace, 1790.] Copied by Eliza Wesley.

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Additional 32671, *passim*.

Paper; about 1837–1843. Oblong quarto. See also under Cantatas (above, p. 22), Songs (1842–1843), below, and Sketch-books (1837–1843) in vol. iii.

FRAGMENTS of Operas from a sketch-book of musical compositions by Michael William Balfe.

1. "Programme of 'Elfrida'"; 8 Nov. 1840. Characters: Romito, Gabriella, Amleto, *etc.* f. 1.
2. Fragment from "Joan of Arc" [1837]. f. 2.
3. Sketches for "Elfrida." ff. 2–19 *passim*, 20–28b.
4. "Cabaletta aria per Lina"; probably from an Opera in which one of the characters bore that name (see no. 11, below), but possibly written for Mme. Balfe, *née* Lina Roser. f. 19.
5. "Remember me in that dear hour." f. 19.
6. "Now or never, if you like to have me." f. 29.
7. Sketches [for "Le puits d'amour," 1843]. ff. 31–34.
8. "A qui dans ma misère": air for [Mme. Anna] Thillon; probably intended for the same work. f. 38.
9. Serenade from "Joan of Arc." f. 38.
10. "Bonheur, descends"; and "Toi que l'hymen nous donne." Probably intended for "Le puits d'amour." ff. 38b, 39.
11. Duet (Lina and Guglielmo), beg. "Mi dicevan che un Marito." f. 39b.
12. "Couplets, M. Henri," beg. "Veillant pendant les nuits"; and "De ce bandit, ah, l'audace." Apparently from "Le puits d'amour." ff. 42, 43.
13. "Les voila, toutes trois." [From "Les quatre fils Aymon," begun in 1843.] f. 43b.

Additional 35026, ff. 21–69 *passim*.

Paper; A.D. 1837–1862. Quarto. See also under Albums (1836–1895), in vol. iii.

FRAGMENTS of Operas, in pianoforte score and *autograph*, unless the contrary is stated.

1. Prayer (à 4) from the "Siege of Rochelle," 1837, beg. "Oh, Thou who lookst upon the battle." "M. W. Balfe." f. 21.
2. The melody of "A te, o cara." [From Bellini's "I Puritani," 1835.] In the hand of Giovanni Battista Rubini, London, 20 Aug. 1841. f. 42.
3. The first few bars of "Tu che a Dio spiegasti l' ali" [from Donizetti's "Lucia di Lammermoor," 1835]. In the hand of J. Sims Reeves, London, 15 March, 1849. f. 46.
4. Romanza from "Pietro il Grande," beg. "Dell' amistà." London, 17 August, 1852. "Jullien." f. 51.
5. Beginning of the overture to "Struensee," London, July, 1855. "Giacomo Meyerbeer." f. 57.
6. Beginning of "J'aime bonne Compagnie"; from "Le Vampyr," London, 1853 [originally produced in 1828]. "P. v. Lindpaintner." f. 66.
7. "Amami, Alfredo, quanto t' amo"; from "La Traviata," London, 5 May, 1862 [originally produced in 1853]. "G. Verdi." f. 69.

Additional 29333.

Paper; ff. 409. A.D. 1838. Folio.

OPERA ["Diadeste," or "The veiled woman"], in 2 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets,

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cornets-à-piston, horns, bassoons, trombones, ophicleide, triangle, drums, cymbals, harp, and strings, in score, by M. W. Balfe [1838]. Characters: Celina, Zambo, Countess, Ursula, Manfredi, Steno; with Choruses (à 6, *etc.*).

Additional 29334.

Paper; ff. 449. A.D. 1838 (?). Folio.

"FALSTAFF": Italian Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, cornets, horns, bassoons, trombones, serpentone, drums, and strings, in score, by M. W. Balfe, 1848 (? 1838). Characters: Page and Ford and their wives, Falstaff, Carlo, Rosa, Annetta, Maria, Ursula; with Choruses of Witches, *etc.*

Egerton 2746, ff. 3, 3b.

Paper; A.D. 1838–1839. Folio. Other portions of the MS. are described in vol. iii.

SKETCH of the people's chorus (melody and bass only) from Act ii of "Rienzi" [1839], by Wilhelm Richard Wagner. *Autograph.*

Additional 27729.

Paper; ff. 209. A.D. 1840. Quarto.

"'THE FORTUNATE ISLES,' or 'The Triumphs of Britannia': An Allegorical National Masque, by J. R. Planché. Produced at the Theatre Royal, Covent Garden, on Wednesday, Feb. 12, 1840, In Honour of the Nuptials of Her Most Gracious Majesty. The music composed and selected by H. R. Bishop, Mus. Bac." *Autograph.* The symphonies and accompaniments are written for drums, cymbals, trombones, trumpets, horns, flutes, oboes, clarinets, bassoons, harp, triangle, and strings. In score. At the end (ff. 202–209) is the printed libretto, with a list of the principal characters and performers (including Mme. Vestris).

Additional 30974.

Paper; ff. 429. About 1840. Large folio.

"SAFFO": Opera in 3 Acts, with preludio, symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, serpent, harp, drums (timpani and gran cassa), and strings, and a banda or military band consisting of flügel-horns, cornets-à-piston, sistro (? = triangle), tamburri, tam-tan, *etc.*, in score, by Cavaliere Giovanni Pacini [1840]. The Italian text is frequently accompanied by a literal English translation. Characters: Ippia, Alcandro, Faone, Saffo, Climene, Lisimaco, Dirce; with Choruses of Priests, *etc.*

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Additional 33305.

Paper; ff. 189. Before 1841. Oblong folio.

OPERA ["Il Ratto di Proserpina"], in 1 Act, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, and a figured bass (in the recitatives) for pianoforte, in score, by [John Fane] Lord Burghersh [11th Earl of Westmorland, 1841]. Published in London in 1845. Characters: Proserpina, Clori, Pluto; with Choruses of Nymphs, Furies, *etc.*

Additional 29335.

Paper; ff. 448. [A.D. 1843.] Folio.

OPERA ["The Bohemian Girl"], in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, trumpets, cornets, horns, basset-horn, bassoons, trombones, ophicleide, tambourine, drums (including tambour), harp, and strings, in score, by M. W. Balfe [1843]. *Autograph.* Nos. 2 and 4 and the beginning of the Finale are missing from Act i, and the two Marches from Act ii; Finale ii is inserted after the chorus "Happy and light of heart." Characters: The Count, Florestein, the Queen, Devilshoof, Arline, Thaddeus, the Captain of the Guard; with Choruses of Soldiers, Nobles, Vassals, Hunters, and Gipsies.

Additional 29337, 29338.

Paper; ff. 178, 234. [A.D. 1843.] Folio.

"LE PUITS d'amour": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, cornets, horns, bassoons, trombones, triangle, drums, cymbals, and strings, in score, by M. W. Balfe [1843]. *Autograph.* In two volumes. Characters: Fulby, Bolbury, Geraldine, La Princesse, Le Comte Salisbury, Le Roi, Nottingham.

Additional 32672, *passim.*

Paper; A.D. 1843 (watermark)–1861. Folio. See also under Cantata (above, p. 23), and Songs (1858–1859), below.

FRAGMENTS of Operas from a sketch-book of musical compositions by Michael William Balfe.

1. "The voice of our country." f. 1.
2. Finale to Act ii of "Elfrida." f. 2.
3. Selections [from "The Maid of Honour," 1847]. ff. 3–8b.
4. "Ah, costui mi servirà." f. 11 (see also f. 12).
5. Overture in D. f. 11b.
6. "New opera [?'Le Roi s'amuse'], 1848, Manchester, 12th Sep." Characters: Duke, Bernard, Rinalfo, Sforza, Villani, Arnoldo, Bertuccio, Spadillo, Avaro, *etc.* ff. 12–24b.
7. "Tear-drops." f. 26b.
8. "Married well" [from "The Bondman," 1846]. f. 29b.
9. "Oh do not, do not disapprove." f. 30b.
10. "Oh who can deny." *ib.*
11. "Come with me; I'll dry thy tears" f. 31.
12. "C'est pour le jour de Sainte Claire" [from "La Sicilienne," a French

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version of "The Sicilian Bride," 1852]. f. 32.
13. "When other lips" [different from the well-known tune in "The Bohemian Girl"]. f. 33.
14. More Sketches for "La Sicilienne." ff. 34b–47 *passim*.
15. Finale to "Keolanthe." f. 52.
16. "Ach, mein Andrea"; probably from a German version of "The Daughter of St. Mark." f. 52b.
17. "The star may but a meteor be." f. 53.
18. "'Tis midnight deep." f. 55.
19. "New opera ['Rose of Castille'], Sept. 1857." ff. 57–58.
20. Opening chorus, beg. "The ruthless hand." f. 65.
21. "Come, open y^r^ casement." f. 67.
22. "While I gaze on those dear eyes." f. 68b.
23. "I'll tell thee how our good Old King" [? from "The Puritan's daughter," 1861]. f. 70b.
24. "Down with the rascals." f. 74b.
25. "The light of other days" [different from the well-known song in "The Maid of Artois"]. f. 76.
26. "Yes, thou must cease": duet from Finale i [of "The Puritan's daughter"]. f. 94.

Additional 29339, 29340.

Paper; ff. 163, 280. [A.D. 1844.] Folio.

"[Les] Quatre Fils Aymon": Opera in 3 Acts, with overture, symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, triangle, drums, harp, and strings, in score, by M. W. Balfe [1844]. Mostly *autograph*. In two volumes. Characters: Ivon, Olivier, Richard, Alard, Renaud, Hermine, Beaumanoir, Claire, Yolande, Eglantine, and Hubert.

Additional 29341–29343.

Paper; ff. 178, 211, 194. [A.D. 1844.] Folio.

Opera ["The Daughter of St. Mark"], in 4 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, cornets, horns, bassoons, trombones, ophicleide, drums, harp, clock, and strings, in score, by M. W. Balfe [1844]. *Autograph*. In two volumes. Of Act iv, only the last scene is given; for the overture, see Egerton 2740, f. 258. Characters: Catarina, Adolphe, Mocenigo, Andrea, Lusignan, Strozzi; with Choruses of Gondoliers, Priests, Assassins, *etc.*

Additional 29344, 29345.

Paper; ff. 200, 259. [A.D. 1845.] Folio.

"The Enchantress": Opera in 3 Acts, with overture (different from that in Egerton 2740, f. 332), symphonies and accompaniments for flutes, oboes, clarinets, trumpets, cornets, horns, bassoons, trombones, ophicleide, drums, [cymbals,] harp, organ, and strings, in score, by M. W. Balfe [1845]. Chiefly *autograph*. In two volumes. Characters: Nugues, Ramir, Fra Antonio, Sylvio, Stella, Mathanasius, Hermit, Duke, and Galeas; with Choruses (à 5, *etc.*) of Sailors, Soldiers, Guests, Pirates, Nobles, *etc.*

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Additional 29346, 29347.

Paper; ff. 170, 287. [A.D. 1846.] Folio.

"BOND-MAN": Opera in 3 Acts, with overture, symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, triangle, drums, cymbals, harp, and strings, in score, by M. W. Balfe [1846]. *Autograph.* For a "pas de cinq" written for Act ii, see Egerton 2740, f. 101. In two volumes. Characters: Grisette, Jaloux, Corinne, Count, Marquis, Ardenford, Morliere, Attrappe, Mal-à-propos, Noblemen, Huntsmen, *etc.*

Additional 35156.

Paper; ff. 246. About 1846 (date of production). Folio. Belonged to F. Goring, of Florence.

"ATTILA": Opera in 4 Acts, for solo voices and chorus (from 2 to 8 voices, and once in unison), with symphonies and accompaniments for flutes (including ottavino), oboes, clarinets, horns, trumpets, corno inglese, bassoons, trombones, serpent, drums, harp, and strings, in full score, by Giuseppe Verdi. *Autograph.* Most of the numbers are signed at the beginning by the composer. For another copy see Add. 33951, below. Characters: Attila, Odabella, Uldino, Ezio, Foresto and Leone; with Choruses of Huns, Ostrogoths, Exiles, Slave Maidens and Youths, Roman Officials, Aquileians, Priestesses, Druids, Warriors, *etc.*

Additional 29348, 29349.

Paper; ff. 216, 312. A.D. 1847. Folio.

"THE MAID of Honor": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, corno inglese, clarinets, trumpets, horns, bassoons, trombones, ophicleide, triangle, drums, [cymbals,] harp, and strings, in score, by M. W. Balfe. Finished 4 Dec. 1847. *Autograph.* In two volumes. Characters: Lady Henriette, Alison, Sir Tristram, Lyonel, Walter, Queen, Country People, Huntsmen, Soldiers, Demons, *etc.*

Egerton 2499, 2500.

Paper; ff. 170, 134. 1st half of 19th cent. Oblong folio.

"IL DEMETRIO e Polibio": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, and strings, in score, by Rossini [1812]. Apparently copied for Giovanni Ricordi of Milan. In two volumes. Characters: Siveno, Polibio, Cano, Eumene, Lisinga, Onao, and Olmira.

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Egerton 2503, 2504.

Paper; ff. 200, 133. 1st half of 19th cent. Oblong folio. Belonged to J. A. Walker and to Henry Forbes.

"ELISABETTA, Regina d' Inghilterra": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, corni inglesi, and strings, in score, by Rossini [1815]. In two volumes. Characters: Norfole (*sc.* Norfolk), Guglielmo, Elisabetta, Matilde, Leicester, and Enrico.

Additional 30790, 30791.

Paper; ff. 226, 335. 1st half of 19th cent. Oblong folio.

"IL BRAVO": Opera in 3 Acts, with preludio, symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, serpent, ophicleide, drums, harp, and strings, in score, by Mercadante [1839]. In two volumes. Characters: Foscari, Luigi, Violetta, il Bravo, Pisani, Michelina, Cappello, Marco, Teodora; with Chorus of Spies (Esploratori).

Additional 30901A.

Paper; ff. 240. 1st half of 19th cent. Oblong folio.

"L' INGANNO felice": Farce in 1 Act, with symphonies and accompaniments for flutes, oboes, clarinets, horns, bassoons, trumpets, and strings, and a figured bass for pianoforte, in score, by Rossini. According to Riemann (*Opern-Handbuch*, p. 229) this work was originally [1812] in 2 Acts, but was afterwards reduced to 1 Act for the performance at Paris in 1819, when it appeared as "L' inganno fortunato." The present MS. was prepared for representation [? at Her Majesty's Opera] in 1837, when at least two songs appear to have been written for it, one (alluded to at f. 83b) "from Mr. Catone," and another (f. 145) described, apparently in Balfe's hand, as "Romanza—Isabella." Characters: Isabella, Tarabotto [(?) = Jarabotto], Beltrando, Ormondo, and Battone.

Additional 30902, 30903.

Paper; ff. 309, 220. 1st half of 19th cent. Oblong folio. Belonged to R. Merivale.

"LA DONNA del Lago": Melodrama in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, drums, triangle, cymbals, harp, serpent, and strings, in score, by Rossini [1819]. The music for the banda, or military band on the stage, is in separate score at the end. In two volumes. Characters: Elena, Uberto, Albina, Serano, Malcolm, Duglas, Rodrigo, Giacomo, and Bertram; with Choruses of Warriors, Huntsmen, *etc.*

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Additional 30904, 30905.

Paper; ff. 259, 254. 1st half of 19th cent. Oblong folio. Belonged to R. Merivale.

"La Semiramide": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, trombones, drums, cymbals, triangle, serpent, and strings, in score, with occasionally a separate score for the military band on the stage, *etc.*, by Rossini [1823]. In two volumes. Characters: Oroe, Semiramide, Assurre, Arsace, Azema, Idreno, Nino, and Mitrane; with Choruses of Magi, *etc.*

Additional 30911.

Paper; ff. 327. 1st half of 19th cent. Oblong folio.

"Le Convenienze ed Inconvenienze Teatrali": Farce in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets (trombini, f. 260), bassoons, trombones (tromboncini, f. 260), serpent, drums, catuba, and strings, in score, by Gaetano Donizetti [1827]. At f. 216 a duet, "Senza tanti complimenti," has been introduced from the composer's "Il borgomastro [di Saardam]," written in the same year; and at f. 291 a short Preludio is appended, apparently intended to supersede the long introductory sinfonia. Characters: Luigia, Dorotea, Guglielmo, Prospero, Appoggiatura, Procolo, Impresario, Mamma, Agata, Corilla, Ispettore, Maestro, Direttore, *etc.*

Additional 30912, 30913.

Paper; ff. 236, 145. 1st half of 19th cent. Oblong folio.

"Il Furioso [nell' Isola di San Domingo]": Opera in 2 Acts, with preludio, symphonies, and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, and a figured bass (in the recitatives) for pianoforte, in score, by [Gaetano] Donizetti [1833]. In two volumes. In Vol. ii (ff. 54–59) has been inserted a romanza, "Quando lieto del suo affetto," with accompaniment for horn, harp, and strings, in the hand, and apparently the composition of Michael William Balfe, who has written his usual signature at the beginning. Characters: Marcella, Bartolomeo, Cardenio, Xaidama or Kaidama, Eleonora, and Fernando.

Additional 30979.

Paper; ff. 407. 1st half of 19th cent. Oblong folio. Belonged to R. Merivale and to Alfred Mapleson.

"La Cenerentola": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, and strings, and an occasional figured bass for pianoforte, in score, by Rossini [1817]. Apparently the prompter's copy (see f. 137). Characters: Clorinda, Tisbe, Cenerentola, Alidoro, Don Magnifico, Ramiro, and Dandini.

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Additional 31773, 31774

Paper; ff. 116, 208. 1st half of 19th cent. Oblong folio.

"DER FREYSCHÜTZ": Romantic Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, horns, bassoons, trumpets, drums, trombones, and strings, in score, by Karl Maria von Weber [1821]. In two volumes. Characters: Kilian, Cuno, Kaspar, Max, Agathe, Ännchen, Ottokar, and a Hermit; with Choruses of Huntsmen, Invisible Spirits, *etc.*

Additional 31780, 31781.

Paper; ff. 287, 187. 1st half of 19th cent. Oblong folio.

"ZÉMIRE et Azor": Opera in 2 Acts, with German words, by Louis Spohr [1819]. The overture, symphonies and accompaniments are for flutes, oboes, clarinets, horns, bassoons, trumpets (clarini), drums, trombones, guitar, and strings, in score. In two volumes. Characters: Sander, Ali, Azor, Zémire, Lisbe, Fatme, and a Fairy; with Choruses of Invisible Spirits, *etc.*

Additional 31792, 31793.

Paper; ff. 309, 184. 1st half of 19th cent. Oblong quarto. Belonged to Thomas Francis Millar.

"ELISABETTA, Regina d' Inghilterra: Dramma per Musica in due Atti," in score, by Rossini [1815]. In a German hand, the Italian text being accompanied by a German version. In two volumes. Several short recitatives and Leicester's aria, "Apriti, o terra," which are given in Egerton 2503, 2504 (above, p. 455), are omitted in the present copy.

Additional 31794, 31795.

Paper; ff. 237, 252. 1st half of 19th cent. Oblong folio. Belonged to Thomas Francis Millar.

"OTELLO": Opera in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, in score, by Rossini [1816]. In a German hand, the Italian text being accompanied by a German version. In two volumes. Characters: Otello, Iago, Desdemona, Emilia, Rodrigo, a Gondolier, *etc.*

Additional 33365.

Paper; ff. 297. 1st half of 19th cent. Oblong folio.

"LUCIA di Lam[m]ermor": Opera in 3 Acts, with preludes, symphonies, and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, serpent, harp, triangle, and

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strings, in score, by [Gaetano] Donizetti [1835]. Characters: Normano, Aston, Bidebent, Enrico, Raimondo, Lucia, Alisa, Edgardo, and Arturo.

Additional 34090, 34091.

Paper; ff. 202, 230. 1st half of 19th cent. Oblong folio.

"FAUST: Eine romantische Oper in zwey Aufzügen [here divided into 4 Acts] von [J. K.] Bernard"; with overture, symphonies, and accompaniments for flutes, oboes, clarinets, horns, bassoons, trumpets, drums, trombones, corni di bassetto, and strings, in score. By Louis Spohr [1813]. In two volumes. Characters: Faust, Mephistopheles, Wohlhaldt, Wagner, Kaylinger, Mohr, Röschen, Franz, Kunigunde, Hugo, Gulf, Sycorax; with Choruses of Spirits, Witches, Wedding Guests, *etc.*

Additional 34092–34094.

Paper; ff. 183, 213, 134. 1st half of 19th cent. Oblong folio. Belonged to John and William Hawes.

"JESSONDA": Grand Opera in 3 Acts, with German text by E. Gehe, set to music by Louis Spohr [1823]. The overture, symphonies, and accompaniments are written for flutes, oboes, clarinets, horns, bassoons, trumpets (clarini), drums, trombones, triangle, cymbals, and strings, in score. The present MS. was evidently prepared for a performance in London. In three volumes. Characters: Dandau, Nadori, Jessonda, Amazily, Lopes and Tristan Dacunha; with Choruses of Bayaders, Brahmins, and Portuguese.

Additional 34229, 34230.

Paper; ff. 214, 207. 1st half of 19th cent. Oblong folio.

"FAUST": in 2 Acts, in score, by L. Spohr [1813]. In two volumes. For a description of the Opera, see Add. 34090, 34091, which are of about the same date (see above). The present MS., however, contains (vol. i, ff. 44b–59) a recitative and air (Faust), beg. "Liebe ist die zarte Blüthe," in Act i, not given in the other copy; and (vol. ii, ff. 200–207) a "Melodram . . . Componirt v. Frey."

Additional 34299, 34300.

Paper; ff. 240, 177. 1st half of 19th cent. Oblong folio. Belonged to the music-seller Agostino Marchesi, of Bologna, and to R. Merivale.

"L' ELIXIR d' Amore": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, drums, and strings, and in the recitatives a figured bass for pianoforte, in score, by Gaetano Donizetti [1832]. Characters: Adina, Nemorino, Gianetta, Belcore, and Dulcamara.

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Additional 29350, 29351.

Paper; ff. 211, 369. A.D. 1852. Folio.

OPERA ["The Sicilian Bride"], in 3 Acts, with overture, symphonies, and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, drums, triangle, harp, anvils, and strings, in score, by M. W. Balfe. Finished 22 Feb. 1852. *Autograph.* Characters: Sirena, Pietro, Satanigo, Bianca, Rodolfo, Andreozzi, San Gennaro, Montluc, Sicilians, French, Conspirators, Armourers, *etc.*

Additional 31556.

Paper; ff. 43. About 1853 (watermark). Folio.

RECITATIVES, generally with a bass only for harpsichord, and a few short marches and symphonies, from Handel's "Rinaldo." They were not published in the original edition (1711), but have since (1894) appeared in the Händel-Gesellschaft's "Versione Prima" of the opera. Characters: Goffredo, Almirena, Rinaldo, Eustazio, Armida, Argante, l' Araldo, *etc.*

Additional 29352, 29353.

Paper; ff. 191, 272. A.D. 1857. Folio.

OPERA ["The Rose of Castille"], in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, castanets, tambourines, drums, cymbals, and strings, in score, by M. W. Balfe, 19 Sept.–11 Oct. 1857. Chiefly *autograph.* Characters: Pablo, Elvira, Carmen, Manuel, Don Sallust, Don Cesar, Don Pedro, Beatrix, *etc.*

Egerton 2741, ff. 1–131.

Paper; A.D. 1858 (see f. 48), *etc.* Folio and oblong quarto. The MS. also contains a Pianoforte Solo (1869), described in vol. iii.

NUMBERS from Operas by M. W. Balfe, mostly *autograph*, and in full score, the instrumental portions being written for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleides, drums, cymbals, and strings. Several of the pieces are mere fragments.

1. Selection from "La Bohémienne" [1869], including a scene (Guards and Gipsies), apparently from Act. ii, *imperfect* at the beginning. f. 1;—a symphony in $\frac{2}{4}$ time leading up to a recitative. f. 7;—the stretta of the Finale to Act 1 (*cf.* Add. 29336A, f. 68). f. 12;—a scene leading up to the duet in no. 14 (*cf.* Add. 29336B, f. 132b). f. 19;—a few bars of introduction to the Chœur de la fête (*cf.* Add. 29336A, f. 130). f. 25;—the air (la Reine), beg. "Cachons leur mes alarmes," with pianoforte accompaniment (*cf.* Add. 29336B, f. 135b). f. 28;—a sketch of a march. f. 30;—Morceau d'ensemble (Sarah, Stenio, Narcisse), beg. "Ciel, quel crime affreux," apparently forming part of the finale to Act iv. f. 32.
2. A selection from "La Zingara," the Italian version of "The Bohemian

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Girl," including the beginning of a recitative and cavatina, beg. "A te l' addio," sung by Gualtiero, London, Jan. 1858. ff. 36–48;—Act i, scene 6, beg. "Che avvenne mai," Ballabile Scozzese, and part of Finale i. ff. 49–59b;—the prompter's copy of Yelva's aria, "Di tanto eccesso," followed by the score of the same. ff. 62, 67;—a scena romanza, "Sempre torna il mio pensiero." f. 88;—and scenas (Arline, *etc.*) leading up to the March and the Finale in Act ii. ff. 96, 100, 108.

3. "Cracovienne," from Act ii of an Opera, probably "La Bohémienne." f. 112.
4. "Me felice: cavatina," with pianoforte accompaniment. f. 124.

Additional 29354, 29355.

Paper; ff. 352, 261. A.D. 1858. Folio.

"SATANELLA": English Opera in 4 Acts, with preludio, symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, drums, cymbals, triangle, gong, bells, harp, organ, and strings, in score, by M. W. Balfe, 24 Aug.–14 Oct. 1858. *Autograph.* In two volumes. Characters: Stella, Ulric, Hortensius, Lelia, Carl, Satanella, Arimanes, Bertha, Bracaccio; with Retainers, *etc.*

Additional 32410, ff. 1–36.

Paper; A.D. 1858. Quarto. For Orchestral Music contained in this MS., see vol. iii.

"OUVERTURE zu Lord Byron's Tragödie Sardanapal, componirt für grosses Orchester" (triangle, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tuba, drums, harps, and strings), by O[tto] Bach, 27 Jan. 1858. In score. Apparently *autograph.*

Additional 29356, 29357.

Paper; ff. 296, 426. A.D. 1860. Folio.

OPERA ["BIANCA"], in 4 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, corni inglesi, horns, bassoons, trombones, ophicleide, drums, cymbals, organ, harp, and strings, in score, by M. W. Balfe, 1860. Mostly *autograph.* For the overture, see Egerton 2740, f. 224 (above, p. 427). Characters: Beppo, Memmino, Malespina, Montalti, Contarini, Fra Michele, Fortespada, Bianca, Salviati, Montereale, Duke, Zefferina, Captain of Guard, Penitents, Conspirators, *etc.*

Additional 29358–29360.

Paper; ff. 321, 252, 177. A.D. 1861. Folio.

OPERA ["The Puritan's Daughter"], in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, drums, harp, and strings, in score, by M. W. Balfe. Finished 19 Nov. 1861. *Autograph.* The overture is

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wanting. In three volumes. Characters: Seymour, Drake, Jessie, Ralph, Wolf, Mary, Clifford, Rochester, King, Fleetwood, Sailors, Puritans, *etc.*

Additional 37211–37213.

Paper; ff. 117, 80, 92. About 1862 (see below). Folio.

"LOVE'S TRIUMPH": Opera in 3 Acts, with symphonies and accompaniments for flutes (piccolo, *etc.*), oboes, corno inglese, clarinets, bassoons, horns, cornets-à-piston, trombones, bass tuba, harp, triangle, drums, cymbals, and strings, almost entirely in full score, by William Vincent Wallace. *Autograph.* In three volumes. From the names Addison, Lucas and Hollier, written at the beginning (vol. i, f. 1), it is evident that the MS. is the one from which the pianoforte score, published by that firm in October, 1862, was made. The Opera was produced at Covent Garden in the following November. Characters: Princess, Teresa, Page, Albert, Marquis, Canillac, Baron, and Van Groot.

Additional 29361, 29362.

Paper; ff. 329, 245. A.D. 1863. Folio.

"BLANCHE DE NEVERS": English Opera in 4 Acts, with introductory prelude, symphonies, and accompaniments for flutes, oboes, clarinets, trumpets, horns, bassoons, trombones, ophicleide, drums, tambourine, small bell, triangle, harp, and strings, in score, by M. W. Balfe. Finished November, 1863. Partly *autograph.* In two volumes. Characters: Zillah, Gonzagues, Peyrolles, Cocardasse, Lagardère, Blanche, Princess, Regent, Navailles, a Notary, Chavernay, *etc.*

Additional 29363, 29364.

Paper; ff. 311, 340. A.D. 1863. Folio.

OPERA ["The Armourer of Nantes"], in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, cornets, horns, bassoons, trombones, ophicleide, drums, cymbals, harp, and strings, in score, by M. W. Balfe; January, 1863. Mostly *autograph.* Characters: Duchess, Marie, Ville Franche, Raoul, Fabio, a Jew, Pascal, Ker Kouen, Nobles, *etc.*

Additional 33535A, B.

Paper; ff. 174, 363. About 1864 (latest watermark). Folio.

"THE TALISMAN" [originally named "The Knight of the Leopard"]: English Opera in 3 Acts, in score, composed by M. W. Balfe in, or soon after, 1864, but not performed till 1874. It was then given at Drury Lane as "Il Talismano," the Italian translation of the text being made by G. Zaffira, by whom it has been added in the present MS. below the English text. Mostly *autograph.* The overture given here was not discovered in time for publication with the score of the Opera, and

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was played for the first time on 29 July, 1876, as attested by the composer's widow, Mme. Lina Balfe. There are a few notes in the hand of the composer's son-in-law, A. H. Behrend. The instruments employed are flutes, oboes, clarinets, trumpets, cornets, horns, corno inglese, bassoons, trombones, ophicleide, drums, cymbals, organ, harp, and strings. In two volumes. The opening of Finale ii is wanting, and there are several variations from the published edition of Act iii, the most important being in the Finale, where the air, "Flou'ret, I kiss thee," is re-introduced. At the end (vol. ii, f. 356) is added a scene (Richard, Berengaria, Edith Plantagenet, and Lord de Vaux) closely resembling the chorus, "Cantiam dell' Inghilterra." Characters: The above, Sir Kenneth, The Emir, Nectabanus, King of France, Duke of Austria, Arabs, Pages, English, French, Austrians, *etc.*

Egerton 2736, *passim.*

Paper; about 1864 1869. Folio. The MS. also contains Solfeggi (after 1842) and Songs (1847), described below.

NUMBERS from Operas, in score, by Michael William Balfe.

1. Air, "Race vagabonde"; with accompaniments for flutes, oboes, clarinets, cornets-à-piston, horns, bassoons, drums, and strings; introduced in Act ii of the French version of "The Bohemian Girl" [1869], but omitted in the published editions. *Autograph.* ff. 1-16b.
2. "His lady's name": Romance, with pianoforte accompaniment; written for "The Talisman," but never sung in that Opera. The words by Arthur Matthison. Balfe is supposed to have begun it in, or soon after, 1864. f. 53.

Additional 37265.

Paper; ff. 284. A.D. 1865. Folio.

"THE SLEEPING QUEEN": Opera in 2 Acts, with overture (dated 1865), symphonies and accompaniments for flutes (including ottavini), oboes, clarinets, cornetti, horns, bassoons, trombones, ophicleide, kettle-drums, big drum, cymbals, and strings, in score. By M. W. Balfe. Mostly *autograph.* Characters: Black Rod, Regent, Agnes, Queen, and Philippe d'Aguilar.

Additional 35119, 35120.

Paper; ff. 310, 240. A.D. 1868. Folio.

"THE PIRATES of Venice," or "Leonora": Opera in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, bassoons, trumpets, horns, sax-horn, drums, and strings, in full score, by Joseph Francis Duggan, 1868. *Autograph.* In two volumes. Vol. ii contains the original English libretto by John Brougham, with additions, *etc.*, by the composer, followed (f. 165) by a French translation by L. Bernus, and (f. 204) by an incomplete Italian version.

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Additional 29336A.

Paper; ff. 248. [? A.D. 1869.] Folio.

"LA BOHÉMIENNE": Opera in 4 Acts [adapted in 1869 from "The Bohemian Girl," 1843], the words by Mr. de Saint George, the music by M. W. Balfe. The symphonies and accompaniments are written for flutes, oboes, clarinets, trumpets, cornets, horns, bassoons, trombones, ophicleide, drums (including tambour, basque, *etc.*), cymbals, and strings, in score. Mostly *autograph*. A list of the numbers missing and of the principal variations from the published edition is given at the beginning of the MS. Characters: Le Comte, Narcisse, La Reine, Trousse-diable, Sarah, Stenio, *etc.*

Additional 29336B.

Paper; ff. 135. [? A.D. 1869.] Folio.

PIANOFORTE score of the preceding work, with the name Lord Campbell substituted for that of Le Comte. *Imperfect.*

Additional 32405.

Paper; ff. 237. A.D. 1869. Oblong folio.

"RICIMERO, Rè de' Goti": Opera in 3 Acts, by Giovanni Francesco di Majo, performed at the Alle Dame theatre, Rome, in 1759. Transcribed from the copy in the Royal Library at Dresden, by A. Trautsch, in [18]69. The symphonies and accompaniments are for flutes, oboes, trumpets, horns, and strings, with a figured bass for harpsichord, in score. Characters: Ricimero, Rodoaldo, Ernelinda, Vitige, Edvige, and Edelberto.

Additional 31024A, B.

Paper; ff. 44, 26. A.D. 1875. Folio.

"MARY STUART, Queen of Scots, In Her Prison At Fotheringay: Lyrical Monodrama With Chorus written by Frederick Marc, Ph.D. Music composed by Carli Zoeller." *Autograph.* Finished 12 October, 1875, as attested by the signatures of the librettist and the composer. The instruments for which the symphonies and accompaniments were written are flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, and strings. In score. In two volumes, vol. i containing the full score, and vol. ii the pianoforte score. The title-page and the libretto, of which there is a copy at the beginning of each volume, are *printed.* Characters: Mary Stuart; with Chorus of Huntsmen, Halberdiers, Warders, *etc.*

Additional 37322.

Paper; ff. 12. About 1876 (date of production). Folio.

ARIETTA (Sigismund and Pulcinella, with chorus), beg. "Ach, Papa, die schönen Kleider"; with symphonies and accompaniments for oboes,

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clarinets, bassoons, kettle-drums (omitted), strings, and other instruments not named [? flutes, horns, and trumpets], in full score. From Act i of "[Prinz] Methusalem" [by Johann Strauss, jun.]. Rough draft, partly in pencil, with numerous alterations.

Additional 36739, *passim*; 36741, ff. 1–30.

Paper; about 1885–1892. Folio and oblong folio. See also under Duets (above, p. 97), and Songs (1878–1892), below.

SKETCHES, and portions in full score, of Operas by Arthur Goring Thomas. In two volumes.

36739. 1. Part of the unpublished French version of "Esmeralda" (written for Madame Melba, 1890), and of the Italian version [1889]. The instruments are flutes, oboes, clarinets, bassoons, horns, trumpets (trombe, cornetti, tuba), trombones, ophicleide, drums, harp, and strings. At f. 11b is a fragment of the "Mountebanks" (see below, no. 3). ff. 1–141b.

2. Fragments of music for a new edition of "Nadeshda" [originally produced in 1885]. ff. 142–171.

3. Sketches for an Operetta written to W. S. Gilbert's libretto, afterwards used by Alfred Cellier for "The Mountebanks" [1892]. ff. 172–180.

4. Fragments of "The Golden Web" [left unfinished in 1892], the orchestra for which appears to have consisted of flutes, oboes, clarinets, horns, trumpets, drums, triangles, and strings. ff. 181–196b.

36741. Sketches of portions of the French version of "Esmeralda." ff. 1–90.

Additional 30922, 30923.

Paper; ff. 351, 232. 19th cent. Oblong folio.

"IL PIRATA": Opera in 2 Acts, with symphonies and accompaniments for flutes (ottavino, *etc.*), oboes, clarinets, horns, corno inglese, trumpets, trombones, tromboncino, serpents, bassoons, kettle-drums, bass-drum, cymbals, triangle, harmonica, harp, and strings, in score (the instruments of percussion and some of the wind instruments being usually in separate score), by Vincenzo Bellini [1827]. In two volumes. Characters: Gualtiero, Itulbo, Solitario, Imogene, Adele, Ernesto; with Choruses of Ladies, Knights, Warriors, Pirates, *etc.*

Additional 30975–30978.

Paper; ff. 249, 206, 158, 166. 19th cent. Folio.

"DIE PURITANER: Heroische Oper, in iii Acten," a German version of "I Puritani di Scozia" [1835]; with overture, symphonies, and accompaniments for flutes (piccolo, *etc.*), oboes, clarinets, horns, trumpets, bassoons, trombones, drums, cymbals, bells, harp, a "Kanonenschüsse Ma[s]chine," triangle, and strings, in score. By [Vincenzo] Bellini. From the numerous cuts indicated, the present copy was evidently used for performance. Characters: Robert[s]on, Elvire, Artur, Richard, Georg, Valton, and Henriette.

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Additional 30980.

Paper; ff. 402. 19th cent. Folio. Probably transcribed for Giovanni Ricordi of Milan, and belonged to Alfred Mapleson.

"I DUE Foscari": Opera in 3 Acts, with preludio, symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets (trombe militari, *etc.*), bassoons, trombones, serpent, drums, bell, and strings, in score, by [Giuseppe] Verdi [1844]. The present copy appears to have been prepared for a performance of the opera at Her Majesty's Theatre in which [Charles] Santley (see f. 361b) took part [? in 1862]. Characters: Jacopo, Barbarigo, Loredano, the Doge, a Servant, Lucrezia, and Pisana; with Choruses of Senators, *etc.*

Additional 31555, ff. 1–98, 109–125b.

Paper; 19th cent. Quarto. The MS. also contains Cantatas (above, p. 24), a Duet (p. 98), and Songs (below).

PORTIONS of Operas, with symphonies and accompaniments for strings, *etc.*, and (in the recitatives) basses, generally figured, for harpsichord, in score, by Handel; apparently all of them transcribed by Michael Rophino Lacy from the originals at Buckingham Palace.

1. Arias, ritournelles, and dances, with flutes, oboes, *etc.*, from "Almira" [1704]. Included are "Quel labbro di coral." f. 2;—"Più non può." f. 12b;—"Abbiate pazienza." f. 15;—and "Move i passi." f. 19b. ff. 1–21b.
2. Overture (in another hand) and recitatives from "Roderigo" [1706?]. ff. 22–68b.
3. Overture (preceded by a neat copy), recitatives, and the following arias, with trumpets, oboes, *etc.*, from "Silla" [1707–1708?]:—"Alza il volo." f. 81b;—"Fuggon l' aure." f. 83b;—"Se ben tuona il Ciel." f. 85b;—"Un sol raggio." f. 88b;—"Senti, bel idol mio." f. 91b;—"Se la speranza." f. 93;—"Con tromba guerriera." f. 95. ff. 69–98.
4. "A chi vive di speranza": aria, with flutes, *etc.*, from "Muzio" [1721]. f. 109.
5. "Alto immenso Poter": accompanied recitative from "Ricardo I" [1727]. f. 111.
6. "Non vi piacque": aria with oboes, *etc.*, from "Siroe" [1728]. In the original form. f. 112.
7. Overture. f. 113;—additional songs, "Pensieri, voi mi tormentate." f. 116b;—and "Sento nell' alma." f. 120b;—Ballet. f. 124; *etc.* From the pasticcio, "Oreste" [1734]; with oboes, *etc.* ff. 113–125b.

Additional 31563.

Paper; ff. 121. 19th cent. Oblong folio.

"ALESSANDRO": Opera in 3 Acts, with overture, symphonies and accompaniments for horns, trumpets, flutes, oboes, strings, and bassoons, and a figured bass for harpsichord, in score, by Handel, 1726. As published by the "Händel-Gesellschaft" (vol. 72). Characters: Alessandro, Leonato, Rossane, Lisaura, Tassile, Cleone, Clito, *etc.*

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Additional 31573, ff. 54–77b *passim*.

Paper; 19th cent. Quarto. See also under Oratorios (vol. i, p. 386).

FRAGMENTS of Operas, in score, by Handel, transcribed by Michael Rophino Lacy, chiefly from *autograph* sketches at Buckingham Palace.

1, 2. Pianoforte arrangements of two Marches in "Richard I" [1727], the first "as found in Smith," the second from Walsh's *Lady's Banquet*, book i (*cf.* the March in "Floridante"). ff. 54, 54b.
3. Pianoforte arrangement of a March in "Rinaldo" [1711], taken from the *Lady's Banquet*, book iii, where it is called "The Royal Guards' March." The air was afterwards introduced in "The Beggar's Opera." f. 54b.
4. March from Act ii of "Partenope" [1730]; for 4 instruments. f. 56b.
5. "Dopo tante amare pene": final chorus in "Alcina" [1735]; with accompaniments for oboes, violins, *etc.* f. 68.
6. A few bars originally written in Fidalma's song, "Non ti fidar," in "Muzio" [1721], but now erased; with accompaniments for violins. f. 72b.
7. "Amor, consola"; with a bass. From scena 7 of "Admeto" [1726?]. f. 75.
8. Ritornello for 4 instruments, from "Ottone" [1722]. f. 76.
9, 10. Short symphony (Act i, sc. 1), and the battle of the Minotaur; from "Arianna" [1733]. For 4 strings. ff. 76, 76b.
11. Music for the assault of the city: symphony for trumpets and strings, from "Radamisto" [1720]. f. 77.
12. "A te lascio l' idol mio": alto aria in "Ottone," with accompaniments for strings; followed by the ritornello given above (no. 8). f. 77.
13. March in "Rinaldo," from Smith's copy at Buckingham Palace (different from no. 3). f. 77b.

Additional 32154.

Paper; ff. 202. 19th cent. Oblong folio.

OPERA ["La vera Costanza"], in 2 Acts, with symphonies and accompaniments for horns, oboes, flutes, bassoons, drums, and strings, in score, by Franz Joseph Haydn [1776]. Transcribed from the original. Characters: Rosina, Lisetta, la Baronessa, il Conte, Masino, Ernesto, and Villotto.

Additional 32314, ff. 2, 4.

Paper; 19th cent. Oblong folio. See also under Sacred Cantatas (vol. i, p. 136).

NUMBERS from Operas, with symphonies and accompaniments for strings, *etc.*, in score, by K. H. Graun.

1. "Misero pargoletto": aria from "Demofoonte," 1746. f. 2.
2. "Vanne, Neron spietato": final chorus, with horns, *etc.*, from "Britannicus," 1752. f. 4.

Additional 32587, f. 25b.

Paper; 19th cent. Oblong quarto. See also under Glees (above, p. 119).

FRAGMENT, consisting of the first three bars of the melody of an air from "Astartus," by [G. B.] Buononcini [1720].

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Additional 32664.

Paper; ff. 193. 19th cent. Oblong folio. Belonged to Karl Ferdinand Pohl.

DRAMATIC COMPOSITIONS, with symphonies and accompaniments for horns, oboes, strings, *etc.*, in score, by Franz Joseph Haydn, copied from the originals at Eszterház and Eisenstadt.

1. Four "Arie per la com[m]edia '[Il] Marchese,'" [1]763, *viz.*:—(a) "Navicella da vento agitata." f. 1;—(b) "Tu mi piaci." f. 4;—(c) "Trema, Tyrran (*sic*) regnante." f. 7;—and (d) "Non [h]o genio." f. 16. K. F. Pohl, in his *Joseph Haydn*, vol. i, pp. 231, 232, appears to consider "Il Marchese" the same as "La Marchesa Nepola," but it is more probably the play mentioned in the same passage as "Il Sganarello," which was composed in 1762. Characters: Santa Barbara, Colombina, Leopoldo and Scanarello (*sic*), *etc.* ff. 1–18.
2. "'La Canterina': Opera Buffa Intermezzo in Musica a Quatro Voci. Composto dal Giuseppe Haydn, anno [1]766"; with flutes, corni inglesi, *etc.* In 2 Acts. According to a note made by Pohl in 1869, the text is very imperfect. Characters: Gasparina, Don Ettore, Appolonia (*sic*), and Don Pelagio. f. 19.
3. "'Lo Speziale': Drama in 3 Akten in Musik gesetzt von Joseph Haydn . . . 1768"; described in the original libretto (given here) as "Dramma Giocoso." Transcribed by Joseph Strauss, organist at Eisenstadt. The introductory symphony and beginning of Act i are wanting. Flutes and bassoons are occasionally employed in the orchestra. Characters: Sempronio, Mengone, Grilletta, and Volpino. ff. 79–193b.

Additional 32665.

Paper; ff. 207. 19th cent. Oblong folio. Belonged to K. F. Pohl.

"LE PESCATRICI": Opera in 3 Acts, with symphonies and accompaniments for horns, corni inglesi, oboes, flutes, bassoons, and strings, in score, by Franz Joseph Haydn, 1770. In the same hand as "La Canterina" (Add. 32664, above). Several passages wanting in the original (from which the present transcript was made) are indicated. Characters: Lesbina, Nerina, Frisellino, Burlotto, Lindoro, Eurilda, and Mastricco.

Additional 32666.

Paper; ff. 192. 19th cent. Oblong folio. Belonged to K. F. Pohl.

"'L' INFEDELTÀ Delusa': Burletta per Musica in due Atti .... par Josephe Haydn . . . 1773"; with symphonies and accompaniments for horns, oboes, bassoons, and strings, in score. Transcribed by L. Kugler. Characters: Vespina, Nencio, Filippo, Nanni, and Sandrina.

Additional 32667.

Paper; ff. 218. 19th cent. Oblong folio.

"L' INCONTRO Improviso": Opera in 3 Acts, with symphonies and accompaniments for horns, oboes, bassoons, trumpets, drums (big and

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little), triangles, cinellen (? = cymbals), and strings, in score, by Franz Joseph Haydn, 1777. Transcribed from the original. Characters: Un Calandro, Osmin, Rezia, Dardane, Balkis, and Ali.

Additional 32668.

Paper; ff. 289. 19th cent. Oblong folio.

Comic dramas in 3 Acts, with symphonies and accompaniments for horns, flutes, oboes, bassoons, trumpets, drums, and strings, in score, by Franz Joseph Haydn; as performed in the theatre at Eszterház. Transcribed from the originals.

1. "Il Mondo della Luna," 1777. Characters: Ecclitico, Buonafede, Ernesto, Cecco, Flaminia, Clarice, Lisetta, Scholars, Cavaliers, *etc.* ff. 1–151.

2. "La Fedeltà premiata," 1779. Acts i and ii. First performed at Eszterház in 1780 at the opening of the new theatre. The finale to Act i is wanting; other gaps in the original MS. are mentioned in locis. Characters: Nerina, Lindoro, Melibeo, Amaranta, Perruchetto, Fileno and Fillide *alias* Celia. ff. 152–289.

Additional 33361, 33362.

Paper; ff. 177, 121. 19th cent. Oblong folio.

"Adelson e Salvini": Opera in 2 Acts, with symphonies and accompaniments for flutes (ottavino, *etc.*), oboes, clarinets, horns, trumpets, bassoons, trombones, drums, serpents (gibas or cimba[s]so), harp, and strings, in full score, by Vincenzo Bellini [1824]. Characters: Fanny, M^me^ Rivers, Geronimo, Struley, Bonifacio, Salvini, Nelly and Adelson; with Chorus of Peasants.

Additional 33363, 33364.

Paper; ff. 342, 282. 19th cent. Oblong folio. Belonged to James H. Mapleson (see covers).

"Anna Bolena": Opera in 2 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, corno inglese, trumpets, bassoons, trombones, drums, harp, catuba, and strings, in score (some of the wind instruments and drums being usually in separate score), by [Gaetano] Donizetti [1822]. Conductor's copy (?). Characters: Anna, Giovanna, Smeton, Seymour, Enrico, Riccardo, Rochefort, Percy, and Hervey.

Additional 33536.

Paper; ff. 301. 19th cent. Folio.

Opera ["Letty"] in 3 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, trumpets, horns, trombones, ophicleide, drums, gong, pianoforte, harp, and strings, in score, by M. W. Balfe. Published posthumously, in 1873, a few numbers having appeared in

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1871. *Imperfect. Autograph.* The parts missing are the overture, a dance with chorus, and the recitative preceding the Finale in Act i; the dream-song and the recitative on p. 141 of the published pianoforte score, in Act ii; and the whole of Act iii, except the opening Chorus of Guests. Characters: A Magician, Bridget, the Count, Herman, the Countess, Albert, Letty, a Fiddler, a Music-master, *etc.*

Additional 33951.

Paper; ff. 253. 19th cent. Oblong folio.

"ATTILA": Opera, in 4 Acts, by Giuseppe Verdi; with very slight variations from the original (Add. 35156, see above, p. 434), which was probably completed early in 1846, the Opera having been produced at the Fenice theatre in March of that year. In score, the bassoon, trombone and drum parts being generally written in a separate score.

Additional 34211.

Paper; ff. 84. 19th cent. Folio.

MUSIC in "König Oedipus" by E. Lassen. [1874.] The instrumental parts, *sc.* flutes, oboes, clarinets, bassoons, trumpets, horns, drums, triangle and tambourine.

Additional 34226.

Paper; ff. 348. 19th cent. Folio.

"FIDELIO": Opera in 3 Acts, with overture (no. 4), symphonies, and accompaniments for flutes, oboes, clarinets, bassoons, trumpets, horns, trombones, drums, and strings, in score, by Ludwig van Beethoven, with French and German text, being the edition published by A. F[arrenc] about 1820. It is evidently the conductor's copy, and several recitatives with Italian words have been added by Michael William Balfe, for the most part in his own hand. Characters: Marguerite (Marcellina), Florestan, Fritz (Jaquino), Rock, Ellinore (Leonora), Pizzarro, Dolkarre, and Ferdinand; with Choruses of Prisoners, *etc.*

Additional 34231, 34232.

Paper; ff. 224, 321. 19th cent. Folio. Belonged to Alfred Mapleson.

"ERNANI": Opera in 4 Acts, with preludio, symphonies, and accompaniments for flutes, oboes, clarini (? clarinets), horns, trumpets, bassoons, trombones, serpent, drums, harp, and strings, and occasionally a small additional military band, in score, by [Giuseppe] Verdi [1844]. Conductor's copy. Characters: Ernani, Elvira, Giovanna, Don Carlo, Don Riccardo, Iago, and Silva; with Choruses of Mountaineers, Banditti, *etc.*

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Additional 34233, 34234.

Paper; ff. 198, 216. 19th cent. Folio. Belonged to Alfred Mapleson.

"RIGOLETTO": Opera in 3 Acts, with preludio, symphonies and accompaniments for flutes, oboes, clarini, horns, trumpets, bassoons, trombones, serpent, drums, and strings, and an occasional small additional military band, in score, by Giuseppe Verdi [1851]. Conductor's copy. Characters: il Duca, la contessa di Ceprano, Rigoletto, Borsa, Marullo, Giovanna, Gilda, Maddalena, and Sparafucile.

Additional 34235, 34236.

Paper; ff. 210, 359. 19th cent. Folio. Stamped in several places with the name Léon Escudiés; belonged afterwards to Alfred Mapleson.

OPERA ["Les Vêpres Siciliennes"], in 5 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, cornets-à-piston (cornettes or pistons), trumpets, bassoons, trombones, serpent, drums, cymbals, harp, triangle, castanets, and strings, in score. [By Giuseppe Verdi, 1855.] Conductor's copy. Characters: Thibaut, Robert, le sire de Béthune, la duchesse Hélène, Vaudemont, Ninetta, Danieli, Monfort, Henri, Procida, and Mainfroid; with Choruses of Sicilians, *etc.*

Additional 33366, 33367.

Paper; ff. 269, 225. 2nd half of 19th cent. Folio. Belonged to James Henry Mapleson.

"IL TROVATORE": Opera in 4 Acts, with symphonies and accompaniments for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, serpent, drums, triangle, harp, organ, bell, and strings, in score, by Giuseppe Verdi [1853]. Conductor's copy, prepared for a performance [at Her Majesty's theatre] in 1877 (f. 215). Characters: Ferrando, Leonora, Ines, il Trovatore, il Conte, Azucena, Manrico, a Messenger, Ruiz, *etc.*

Additional 32153.

Paper; ff. 57. Late 19th cent. Folio.

TRANSCRIPTS of the following works by Ludwig van Beethoven, in score:—

1. "Partitur-Entwurf eines Opern-Terzetts" (Volivia, Santagones, Porus), beg. "Blick, o Herz"; with strings, *etc.* Said to be copied from the original in the possession of the Verein der Musikfreunde, at Vienna. f. 1.

2. "Musik zu einem Ritterballet....comp. in Bonn"; consisting of an opening movement in D (common time), a Deutsches Gesang with Jagdlied, Romanze, Kriegeslied, Trinklied, and Walzer; written for flutes, clarinets, horns, trumpets (clarini), drums, and strings. f. 42.

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SECTION XII.—PART-SONGS.*

Additional 33933, ff. 81b–90b *passim.*

Paper; early 17th cent., *etc.* Octavo. See also under Madrigals (above, p. 138).

COUNTER-TENOR part of secular compositions for several voices.

1. "What if a day, or a month, or a yeir." The words [by T. Campion] are from *An Howres Recreation* . . . by Richard Alison . . . 1606. f. 81b.
2. "Earth is but a poynt." The words and music (à 5) are from the same work. f. 81b.

The remaining numbers are in a later hand, those marked (*) appearing in John Forbes' *Songs and Fancies*, Aberdeen, 1662.

3. "Love is the thing." f. 82.
4. "Good men, shew if you can tell." By T. Campion [1610]. f. 82b.
5. "O my poor eyes." By R. Jones [1600]. f. 82b.
6 (*). "Thogh your strangnes frets my heart." By Robert Jones [from *A Musicall Dreame*, 1609, where it is set for 2 voices, lute, and viol]. f. 83.
7. "Vain men qhose folies mak a God of lov." By T. Campion [1610]. f. 83.
8. "Thinks[t] thou, Katt, to putt me doune." Probably by R. Jones [1608]. f. 83b.
9 (*). "Lyk as the lark." f. 83b.
10 (*). "Com, sweet lov, lett sorow ceasse." f. 83b.
11. "About a bank." f. 83b.
12 (*). "No wonder is, suppose my veeping eyes." f. 84.
13. "Mistres myn, well may you fair." f. 84.
14. "Nou lett us sing, Chrest keep our king." f. 84.
15 (*). "Woe worth the tyme and eke the plase." f. 84.
16. "Depart, depart. Alace, I must depart." f. 84b.
17 (*). "Lyk as the dumb solsequium." f. 84b.
18. "Qhat mightie motive." f. 84b.
19 (*). "If care do cause men crie." f. 85.
20 (*). "O lustie Maie." f. 85.
21. "For love of one I mak my moane." f. 85b.
22. An air, without words. f. 85b.
23 (*). "If flouds of tears." f. 85b.
24 (*). "Lachrimæ," or "Flow, my tears." f. 86.
25 (*). "My heartie service to yow, my lord." [Plough song, à 3.] f. 87.
26 (*). "Trip and goe hey." [A Christmas medley, à 3.] f. 90b.

Additional 36484, ff. 5, 5b.

Paper; after 1604. Small oblong folio. See also under Madrigals (above, pp. 144–5).

BASS PART of two anonymous compositions for 4 voices, both of which occur in John Forbes' *Songs and Fancies*, Aberdeen, 1662 (*cantus* only).

1. "O lustie May." The contra-tenor part occurs in Add. 33933 (f. 85). f. 5.
2. "Q(?)wm [for Cum], death, behold I breath." Published (see above) as "Even death, behold I breath." f. 5b.

* Some compositions of a doubtful nature, chiefly those written shortly before or after 1600, are described under Madrigals.

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Sloane 1021, f. 58b.

Paper; about 1640. Small quarto. See also under Songs, below.

"MEIN GOTT möcht sich doch schicken"; for 2 trebles and a tenor, in parts. Anonymous.

Additional 29996, ff. 147b–151b.

Paper; about 1622. Small folio. See also under Organ Solos, in vol. iii.

COMPOSITIONS for 4 voices, in score; by Thomas Tomkins [from *Songs of 3, 4, 5, 6 parts*, 1622]. See under Organ Solos (1647), in vol. iii.

Additional 11608, ff. 53b–83 *passim*.

Paper; A.D. 1656–1659. Small folio. See also under Songs, below.

PART-MUSIC (à 3) by English composers of the first half of the 17th century. Nos. 2 and 4 are in score; the others, in parts.

1. "What though the Zealots pull downe the Prelates." f. 53b.
2. "Ho, the Broome." f. 55.
3. "Younge and simple though I am." 1st treble wanting. "Nicholas Lanier." f. 58.
4. "O my Clarissa." "Wm. Lawes." f. 58b.
5. "From the faire Lavinian shore." "Dr. John Wilson." f. 66b.
6. "Bound by the neare conjunction of our soules": elegy on William Lawes. "Jo. Hilton." f. 83 (reversed).

Additional 29396, f. 46b.

Paper; about 1678–1682. Folio. See also under Songs, below.

"CLORIS, since thou wert fledd away"; for 3 voices, in score. With a Latin translation, beg. "Chlori, tuum post abitum." By Henry Jacob.

Additional 30382, *passim*.

Paper; A.D. 1678–1686. Folio. See also under Motets (vol. i, pp. 285–6).

PART-MUSIC, for 3 voices, in score. With the possible exception of no. 1, they are by H. Bowman. *Autograph.*

1. "Farewell . . . . love." f. 2.
2. "The thirsty earth." f. 33.
3. "For the few houres of life allotted me." f. 38.
4. "Fill the bowle with rosie wine." f. 39.
5. "Yee cats that at midnight." *Imperfect* at the end. f. 40b.
6. "Drink on til night be spent." *Imperfect* at the beginning. f. 41.
7. "Gaze not on swans." f. 41b.
8. "Come, come, all noble souls." *Imperfect* at the end. f. 42b.

Additional 33234, f. 3b.

Paper; about 1680–1682. Folio. See also under Songs, below.

PART-SONG for 4 voices, in score, beg. "Tho' our town be destroyd"; by Dr. John Blow.

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Additional 29397, f. 80b (reversed).

Paper; about 1682–1690. Narrow oblong duodecimo. See also under Songs, below.

ANOTHER COPY of the same work, also in score.

Additional 35005, ff. 45, 48.

Paper; A.D. 1799. Quarto. See also under Songs (1783–1785), below.

PART-SONGS, in score, by Samuel Wesley.

1. "Death's final Conquest" (à 4), beg. "The glories of our Birth (*sic*) and State"; composed in 1799. The words are from the dirge in James Shirley's drama, "The Contention of Ajax and Ulysses," 1659, where they are given as "The Glories of our blood and state." f. 45.
2. "Tobacco is an Indian weed" (à 3); composed in 1800. Copied by Miss Eliza Wesley from Add. 31764. f. 48.

Additional 29291, ff. 6–9, 13, 20b, 34b.

Paper; 18th cent. Folio. See also under Canons (vol. i, p. 123).

PART-MUSIC; for 4 voices (unless the contrary is stated), in score.

1. "All my wits." "John Bartlet," 1606. [From *A Booke of Ayres.*] f. 6.
2. "Now let her change." "Francis Pilkington," 1605. f. 6b.
3. "Looke, mistresse mine." By the same [1605]. f. 7b.
4. "Since first I saw your face." "Thomas Ford," 1607. f. 8b.
5. "There is a Lady sweet and kind." By the same, 1607. f. 9.
6. "O my Clarissa" (à 3). "W^m Lawes." [From *The Musical Companion*, 1667.] f. 13.
7. "Away with the causes of riches": "glee" (à 3). "Mathew Lock." f. 20b.
8. "Underneath a Cypress Shade." "Fr. Pilkington," 1605. f. 34b.

Additional 33351, ff. 40b, 42b, 48b.

Paper; 18th cent. Oblong octavo. See also under Songs, below.

PART-MUSIC for 3 voices, in score.

1. "Wine does wonders." "John Eccles." f. 40b.
2. "To ploughe y^e wide oacen" (*sic*). Anonymous. ff. 42b, 48b.

Additional 31462, f. 67b.

Paper; late 18th cent. Large oblong octavo. See also under Canons (vol. i, p. 124).

"THE GLORIES of our Birth" (à 4), by Edward Coleman. Third treble and bass parts only (for score, see Add. 31463, f. 68b, below).

Additional 31463, ff. 68b–70b.

Paper; late 18th cent. Oblong octavo. See also under Canons (vol. i, p. 125).

ANOTHER COPY of the same work, in score.

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Additional 31806, ff. 52, 66b, 93b.

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 31).

THREE-PART songs, in score, nos. 1 and 3 by [John] Eccles, no. 2 by [John] Cobb.

1. "Inspire us, Genius of the Day." f. 66b.
f. 52.
2. "Smiths are good fellows" [1667]. 3. "Wine does wonders." f. 93b.

Additional 31808, f. 152.

Paper; late 18th cent. Quarto. See also under Glees, above (p. 107).

"SMITHS are good fellows"; for 3 voices, in score, by J. Cobb, 1667.

Additional 31812, f. 84b.

Paper; 18th–19th cent. Quarto. See also under Glees (above, p. 114).

ANOTHER COPY of the same work, in score.

Additional 31813, f. 156.

Paper; 18th–19th cent. Oblong folio. See also under Operas (above, p. 321).

MELODY of "Dulce Domum," beg. "Concinamus, O sodales." [By John Reading.] In the hand of Miss A. M. Jeffery.

Additional 32181, f. 20.

Paper; 18th–19th cent. Oblong folio. See also under Operas (above, p. 317).

"TRIUMPH! Wir stecken um das Schwert": so-called "Marsch," for 4 voices, in score. By F. X. Süssmayr. *Autograph.* Divided into four strophes.

Additional 32429, ff. 99b, 107–111 *passim.*

Paper; 18th–19th cent. Oblong duodecimo. See also under Motets (vol. i, p. 340).

PART-MUSIC to Italian words. Anonymous.

1. "Col crin di floride." Bass part. f. 99b.
2. "[....] la notte placida." Bass part. f. 107.
3. "Su, lodate, o valli"; for alto, 2 tenors, and bass, in score. f. 108.

Additional 32183, f. 157.

Paper; A.D. 1831. Oblong folio. See also under Masses (vol. i, p. 231).

"ZUM FEST an dem der Töne Meister"; written for 4 voices, in score, by M. C. Eberwein, on the occasion of J. N. Hummel's birth-

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day, 14th Nov. 1831. Probably *autograph*. The words are by — Schormüller.

Additional 31415 (parts i, f. 9; ii, f. 7; iv, f. 11; vi, f. 10b).

Paper; after 1835. Oblong octavo. See also under Madrigals (above, p. 190).

"SINCE first I saw your face"; for 4 voices, in parts, by Thomas Ford, 1620.

Additional 14341, f. 27b.

Paper; before 1843. Oblong folio. See also under Anthems (vol. i, p. 107).

"THE GLORIES of our birth (*sc.* blood) and state"; for 4 voices, by Samuel Wesley [1799]. The original is in Add. 35005, f. 45 (see above, p. 453).

Additional 32017, *passim*.

Paper; A.D. 1843. Oblong duodecimo. See also under Choruses (vol. i, p. 169).

MORAL songs by Dr. Isaac Watts, set to music as 3-part songs by Thomas Miles. In score. *Autograph*.

1. "Let dogs delight to bark and bite." f. 2.
2. "'Tis the voice of the sluggard." f. 2b.
3. "O 'tis a lovely thing for youth." f. 4b.
4. "Why should our garments, made to hide." f. 6b.
5. "How doth the little busy bee." f. 7b.
6. "Why should I love my sports so well." f. 8.
7. "Why should I deprive my neighbour." f. 10b.
8. "How fine has the day been." f. 11b.
9. "Abroad in the meadows." f. 15.
10. "Why should I join with those in play." f. 18.
11. "Whatever brawls disturb the street." f. 18b.
12. "How fair is the Rose!" f. 21b.
13. "These emmets, how little they are in our eyes!" f. 22b.
14. "Though I'm now in younger days." f. 23b.

Additional 34267, ff. 5–11b.

Paper; A.D. 1846. Quarto. The other contents of the volume have no connection with the present MS.

"GESÄNGE für Sopran, Alt, Tenor und Bass componirt und Frau Constanze Schleinitz gewidmet von Niels W. Gade. Op. 13. Leipzig, bey Fr. Kistner." In score. Dated Leipzig, August, 1846. *Autograph*. The words of nos. 1, 2, 3, and 5 are by E[mmanuel] Geibel; those of no. 4, by L. Tieck.

1. "Ritter Frühling," beg. "Der Frühling ist ein starker Held." f. 6.
2. "Die Wasser-rose," beg. "Die stille Wasser-rose." f. 7.

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3. "Morgen-wanderung," beg. "Wer recht in Freuden wandern will." f. 8.
4. "Im Herbste," beg. "Feld-einwärts flog ein Vögelein." f. 9b.
5. "Im Wald im hellen Sonnenschein." f. 10b.

Additional 32677, ff. 61–64.

Paper; A.D. 1868. Quarto. See also under Cantatas (vol. i, p. 133).

FOUR-PART composition, in parts, copied in 1868 from an inscription on a bell at St. Mary's, Oxford, founded by Newcombe of Leicester in 1612. See also Add. 33205, below.

Additional 33205, ff. 356–358.

Paper; A.D. 1868. Quarto. See also under Campanology (1801-79), in vol. iii.

ANOTHER COPY of the same composition adapted in 1868 by [Rev.] Joseph Thomas F[owler] to George Herbert's poem, "Think when the bells do chime." Preceded (ff. 351-355) by an account of the music, and a rough fascimile of the original inscription.

Additional 37046, ff. 46–111 *passim*.

Paper; A.D. 1869, 1870. Quarto. The MS. also contains secular Songs, described below, and other compositions, chiefly instrumental, described in vol. iii.

ROUGH DRAFTS of Part-songs by John Liptrot Hatton, almost all published in Novello's *Part Song Book* (Second Series). Except where the contrary is stated, they are for 4 mixed voices, and in score. They are taken from what the composer calls, in an introductory letter, a "Scribbling Book," of 1869 and 1870.

1. "Spring Song," beg. "Sweetest Spring." f. 46b.
2. "Sweet lady moon." ff. 49b–51.
3. "Come, live with me." ff. 64b–5.
4. "Over hill, over dale." f. 67b.
5. "Love me little, love me long." f. 68b (and f. 70?).
6. "Shall I, wasting in despair." For male voices. f. 69.
7. "Phillida and Corydon," beg. "In the merry month of May." f. 70b.
8. "The Waterfall," beg. "In summer, calmly gliding down." f. 71.
9. "Good wishes," beg. "A garland for the hero's crest." Different from the setting published by Novello. f. 71b.
10. "Evening," beg. "See, the rooks are homeward flying." f. 72b.
11. "The village dance," beg. "O footsteps gaily bounding." f. 73b.
12. "The bright blue waves." f. 74b.
13. "The Roses." f. 75b.
14. "Parting and meeting," beg. "A gallant ship." f. 76.
15. "The Rivals," beg. "Sadly from her turret gazing." f. 76b (and f. 75b).
16. "Song of the gipsy maidens," beg. "Roaming through the meadows." f. 77.
17. "'The way to build a boat' or 'Jack's opinion,'" beg. "With their armour so tough." f. 77b.
18. "The Life Boat," beg. "'Tis night! Upon the Cornish coast." For male voices. f. 78.
19. "I lov'd a lass." For male voices. f. 79.
20. "Beware." f. 80b.
21. "When evening's twilight." *ib.*

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22. "Absence." f. 81.
23. "April Showers." *ib.*
24. "Sailor's Song," beg. "Softly blows the western wind." f. 81b.
25. "Good night, beloved." f. 82.
26. "Stars of the [summer night]." *ib.*
27. "The Hemlock Tree." f. 82b.
28. "I loved her." *ib.*
29. "The Village Blacksmith." f. 83.
30. "Where shall the lover rest?" ff. 84, 84b.
31. "Hark! The convent bells." f. 85.
32. "The Lark," beg. "The grass is wet." This and nos. 33, 34 are described in the margin as written "per il cello." f. 102.
33. "Take heart," beg. "All day the stormy wind." f. 102b.
34. "At the coming of the Spring." f. 103.
35. "Twilight now is round us." f. 103b.
36. "Not for me the lark is singing." f. 104.
37. "Keep time," beg. "Run up the scale." f. 104b.
38. "The moon shone calmly bright." f. 105.
39. "He that has a pleasant face": described as "Glee." f. 105b.
40. "The Reproach," beg. "Send back my long-stray'd eyes." f. 106.
41. "Lo, the peaceful shades of evening." f. 106b.
42. "Spring, the sweet spring." f. 107.
43. "The shore is desolate." *Imperfect.* Only the margins remain of the two following leaves. f. 107b.
44. "Under the lofty trees." f. 110.
45. "The night is calm." ff. 110–11.

Additional 35026, f. 65b.

Paper; A.D. 1891. Quarto. See also under Albums (1886–1895), in vol. iii.

First four bars of "Sweet and low," in compressed score, signed "Joseph Barnby, the Cloisters, Eton College, Oct. 1891."

SECTION XIII.—QUARTETS.

Additional 17991, f. 9b.

Paper; about 1620. Small oblong quarto. See also under Songs, below.

Composition for 4 voices (of which, however, only 2 appear to be given), by P. de Campis. Written on the outside of a design representing a tulip.

Additional 34298, ff. 111–116b.

Paper; first half of 18th cent. Oblong folio. See also under Songs, below.

"Sdegno, Amor"; for 4 voices, with accompaniments for strings and a figured bass for harpsichord, in score, by [Alessandro] Scarlatti.

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Additional 29801, f. 153b.

Paper; about 1791–1792. Oblong folio. See also under Songs (1784–1800), below.

"WER, wer ist ein freier Mann"; apparently written for 4 equal voices with chorus. [By Ludwig van Beethoven.] Different from the published setting of the same words.

Additional 14166, f. 114.

Paper; 18th cent. Oblong quarto. See also under Motets (vol. i, p. 343).

"SGE (*sic*) hè du bon compère Simon"; for 4 voices, with symphony and accompaniments for horns and strings, in score, by Giuseppe Scarlatti.

Additional 29961, ff. 50, 54.

Paper; 18th cent. Oblong folio. See also under Duets (above, p. 79).

QUARTETS, without accompaniments, in score, by Benedetto Marcello.

1. "Dove hai tu nido." f. 50.
2. "Colpo de' bei vostr' occhi." f. 54.

Additional 5336, ff. 10b–20b *passim*.

Paper; late 18th cent. Oblong folio. See also under Canons (vol. i, p. 124).

SECULAR vocal compositions for 4 voices, in score. Nos. 1, 2, 5 and 7 are from *Deuteromelia*, published by T. Ravenscroft in 1609; the others, from *Melismata*, by the same, 1611.

1. "Yonder comes a courteous knight." f. 10b.
2. "Give us once a drink." f. 12.
3. "I have house and land in Kent." f. 13.
4. "It was the frog." f. 13b.
5. "To-morrow the Fox." f. 14.
6. "Canst thou love"; with chorus. f. 17.
7. "Martin said to his man." f. 20b.

Additional 31806, f. 81b.

Paper; late 18th cent. Oblong folio. See also under Catches (above, p. 31).

"COME, let us sit"; for 4 voices, in score, by John Playford. [From *The Musical Companion*.]

Additional 32237, f. 58.

Paper; 18th–19th cent. Oblong folio. See also under Operas (above, p. 319).

"NEL MIRARVI, o boschi amici"; for 4 voices, in score, without accompaniment, in the hand, and apparently the composition, of J. N. Hummel.

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Additional 32188, f. 33.

Paper; early 19th cent. Quarto. See also under Songs (1822), below.

"THINK on your friend, Johann Nepomuc Hummel": a very short composition (seven bars) for 4 voices, in score, without accompaniment, by J. N. Hummel. *Autograph.* Preceded by a compressed score.

Additional 32190, f. 37.

Paper; early 19th cent. Oblong folio. See also under Operas (above, p. 386).

"IN GUT-GESINNTER Freunde-Kreise"; for 4 male voices, in score, apparently by J. N. Hummel, and *autograph.*

Additional 33311, ff. 83–108.

Paper; early 19th cent. Oblong folio. See also under Cantatas (above, p. 21).

"VIVA, viva la bottiglia"; for 3 treble voices and a bass, with symphony and accompaniments for strings and a bass (occasionally figured) for pianoforte, in score. [By John Fane, Lord Burghersh, 11th Earl of Westmorland 1841.] *Autograph.*

Additional 19648, f. 14.

Paper; about 1810. Quarto. See also under Glees (above, p. 117).

"THINK on me"; harmonized for 4 voices, with pianoforte accompaniment, in score, by D. Bruguier, from the melody by J. A. Stevenson.

Additional 30246, ff. 1–6b.

Paper; A.D. 1823. Oblong folio. See also under Operas (above, p. 414).

"DALL' ORIENTE"; for treble, 2 tenors, and a bass, with pianoforte accompaniment, in score, by Rossini. *Autograph.* Dedicated to the Countess Sant' Antonio.

SECTION XIV.—QUINTETS.

Additional 32188, ff. 90–96b.

Paper; early 19th cent. Quarto. See also under Songs (1822), below.

"PLACA gli sdegni tuoi"; for 5 voices without accompaniment, in score, in the hand, and evidently the composition, of J. N. Hummel.

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SECTION XV.—SEPTETS.

Additional 19647, f. 15.

Paper; A.D. 1786. Oblong folio. See also under Songs, below.

"THE SCORNFULL Maids," beginning "Now's your time, pretty maids"; described as "New Catch for Vauxhall, 1786." With symphonies and accompaniments for flutes, horns, bassoons, and strings, in score. By J[ames] Hook. *Autograph.* Sung by Mesdames Weichsell, Wrighten, Kennedy, Arrowsmith, and Messrs. Billington, Evans, and Mahon.

SECTION XVI.—SOLFEGGI*

AND OTHER VOCAL EXERCISES.

Harley 978, ff. 14b–15.

Vellum; after 1226. Octavo. See also under Catches (above, p. 25).

EXPLANATION of certain musical terms employed in singing, beginning "Est tonus sic: ut re ut." The whole is set to music, without harmonies.

Additional 36526A, f. 7.

Paper; after 1597. Oblong octavo. See also under Madrigals (above, p. 181).

HINTS for reading vocal music, apparently in the hand of Joseph Palmer, of Cropredy [co. Oxon].

Sloane 1021, f. 108.

Paper; about 1640. Small quarto. See also under Songs, below.

"APPENDIX de solmisatione, *h.e.* sonos per voces musicales exprimendi exercitio"; added at the end of a musical treatise apparently written by Johann Stobæus.

* For earlier works on solmization, *etc.*, see TREATISES, in vol. iii.

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Harley 7549, ff. 46b–52 (reversed).

Paper; 17th cent. Oblong octavo.

UNACCOMPANIED vocal exercises, at the end of a book of Songs (*q. v.*) of the same period.

Additional 4388, f. 102b.

Paper; 17th cent. Folio. See also under Songs, below.

A VOCAL exercise, written in the treble, alto, and bass clefs.

Additional 14242.

Paper; ff. 104. Early 18th cent. Quarto.

SOLFEGGI for 2 voices, without accompaniment, by Filippo Antonio del Fattore, preceded by explanations of a few of the principal musical notes and signs necessary for singing. The mutilated inscription at the beginning appears to supply particulars of the author.

Additional 14243.

Paper; ff. 30. Early 18th cent. Folio.

"ARIE Gravi Per Scola di ben Cantare, di Tommaso Carapella." See under Songs, below.

Additional 14245, ff. 2–29b.

Paper; A.D. 1726. Oblong folio. Belonged (?) to [Domenico ?] Scarlatti. See also under Pianoforte Solos (18th cent.), in vol. iii.

A WORK ["Lettioni per noteggiare a Voce Sola, con il Suo Basso continuo"] by Giuseppe Montuoli, copied at Naples in 1726 [from the work published at Lucca in 1702].

Additional 31617, ff. 1–73.

Paper; A.D. 1756. Oblong folio. See also under Pianoforte Solos (1783), in vol. iii.

SOLFEGGI for a soprano voice, with a figured bass for harpsichord, in score, by Leonardo Leo. Copied in 1756.

Additional 31814, ff. 69–78b.

Paper; A.D. 1780–1783. Oblong folio. See also under Catches (above, p. 34).

SOLFA-ING exercises for 1, 2, 3, 4, and 5 voices, including catches, rounds, glees, *etc.*, by W. Savage. *Autograph.*

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Additional 14110, ff. 93–159.

Paper; A.D. 1786, *etc.* Oblong quarto. See also under Duets (above, p. 84).

"DUETTI," without accompaniment, in score, by Francesco Durante. Divided into two sets, and in two distinct hands.

1–97. Ninety-seven exercises, mostly for 2 voices, one of which is generally a soprano or bass; but including also (ff. 125b–128b) thirteen for a bass voice, and (f. 96) a trio for alto, tenor and bass. On f. 117 is written "[? G. B.] Mancini." ff. 93–148b.

98–108. Eleven exercises for 2 sopranos, probably the work published as "XI Solfeggi a 2 voci col b. c.," though the bass is wanting here. Transcribed in 1786. ff. 149–159.

Additional 14241.

Paper; ff. 62. 18th cent. Oblong folio.

SOLFEGGI for soprano voices.

1–115. "Principij e Solfeggi a Solo di Soprano"; without accompaniment. "Carlo Cotumacci." f. 1.

116–122. "Solfeggi a due voci [di soprano]"; with a bass for harpsichord or pianoforte, in score. "Saluatore Rispoli." In a later hand. f. 41.

Additional 14153, ff. 153–166.

Paper; late 18th cent. Oblong folio. See also under Sacred Songs (vol. i, p. 438).

"SOLFEG[G]I" for a treble voice, divided into seven sets, each consisting of one quick and one slow movement, by Pasquale Cafaro.

Additional 25074, f. 12.

Paper; late 18th cent. Oblong folio. See also under Operas (1799), above, p. 322.

SCALES, with accompaniments for pianoforte. Anonymous. In an English hand.

Additional 34609, ff. 76, 83–86 (reversed) *passim.*

Paper; late 18th cent. Folio. See also under Anthems (vol. i, pp. 92–3).

INSTRUCTIONS for singing, jotted down in a musical Common-place book of John Stafford Smith. Among other subjects touched upon are "Gemination or reduplication of a note or passage" (f. 83), and the Scale (f. 83b).

Additional 32434.

Paper; ff. 104. 18th–19th cent. Oblong folio.

A COLLECTION of Solfeggi, with a bass for pianoforte or (nos. 88–95) a pianoforte accompaniment, in score, made by G[ustav] W[ilhelm] Teschner, about 1828 (see f. 42). They are:—

1–10. For 2 voices. "Gio. Maria Clari." f. 1.

11–36. For soprano. "Leonardo Leo." These have been collated with a copy at Dresden. f. 15.

37–66. For contralto. By the same.

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All these and some others are included in *Solfeggen für eine tiefe Stimme*, by the same composer, published by Forberg, of Leipsic, in 1879. f. 42.

67–87. "Varie Maniere per esercitare la voce . . . . di Soprano." "Vinc. Rastrelli." f. 76.

88–95. Exercises for contralto. By the same. f. 89.

Additional 31751.

Paper; ff. 38. Early 19th cent. Oblong folio.

"SOLFEGGI," with a figured bass for pianoforte, in score, by Vincenzo Righini. [Published, in 1805, as *Twelve Exercises for the Voice*, op. 10].

Additional 32586, f. 72.

Paper; A.D. 1822. Oblong folio. See also under Songs (1823–1826), below.

EXERCISE for the voice, with pianoforte accompaniment, in score, composed for Miss Mary Ann Paton by John Barnett, 1822. *Autograph.*

Additional 35003, f. 37.

Paper; about 1834 (watermark). Quarto. See also under Motets (vol. i, p. 349).

Two short Solfeggi in the hand of Samuel Wesley.

Egerton 2736, ff. 17–48b.

Paper; after 1842. Folio. See also under Operas, above, p. 442.

"DODICI FANTASIE per Voce di Bariton, composte da M^ro [Michael William] Balfe . . . . dedicate a . . . . D. E. F. Auber, Paris, 1842"; with pianoforte accompaniment, in score.

SECTION XVII.—SONGS.*

Royal 15 B. xix, ff. 125b, 127.

Vellum; 10th cent. 10¼ × 6¼ in.

MUSICAL SETTINGS of the following passages, included in a collection of extracts from Persius, Bæda, *etc.* The music is expressed by neums.

1. "Ad boreæ partes." From "Versus De Cœlestibus Signis Prisciani," lines 1–3, and 5. Of uncertain authorship. f. 125b.
2. "Decessit autem uitio stomachi." From "Vita Persii Flacci." f. 127.

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* Airs without words or accompaniments are described above, ff. 198–209 under the heading of National Music.

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Arundel 356, ff. 45, 45b.

Vellum; 11th–12th cent. 7¼ × 4¼ in. The chief contents of the MS. are astronomical.

TWO TABLES of weights and measures, set to music. The neums are of an early form (? German), written on three lines, of which the F line is occasionally coloured red, and the C line yellow (?). Anonymous.

1. "As habet uncias duodecim." f. 45.
2. "Calcus et dimidius fit siliqua." f. 45b.

Cotton, Julius A. vi, f. 90.

Vellum; 12th cent. 7¾ × 5¼ in. The MS. contains, among other things, a prose version of a Latin and Anglo-Saxon Hymnary.

SONG with Latin words, "Ad mensam philosophie sitientes currite," immediately following a Sequence written in the same hand, both of them being accompanied by neums.

Egerton 274, ff. 98–118, 131b.

Vellum; late 13th cent. 6 × 4¼ in. The MS. belonged at an early period to Jacobus Dogimon (ff. 1, 1b), and in 1832 to Dr. Van de Velde of Ghent. At the end is the name of Jehan Perthuis of Hacquemere. It also contains Motets (vol. i, p. 254), Sacred Songs (p. 423), *etc.*

SONGS with music, by chansonniers of the end of the 12th, and first half of the 13th, century. In several cases the original words of the first verses have been erased and sacred Latin words substituted in their place. The notes have also been altered. Most of the names of the authors which do not appear in the margin, as well as the first lines of some of the poems, are taken from *Documents manuscrits de l'ancienne Littérature de la France....par M. Paul Meyer*, 1871, Part i, pp. 7, 12, 43–49.

1. "K . . . . . "; with 2nd verse, "De tout son cuer." f. 98.
2. "A . . . . . "; with 2nd verse, "Douche dame amée." f. 99.
3. "L[oyaux amours]." "Colard le Boutillier." f. 100.
4. "Q[uand vois la glaie]." "Raouls [de Soissons]." f. 101.
5. "E (?) . . . . . "; with 2nd verse, "Ne doit pas iestre esbahis." f. 102.
6. "Desoremais est et raisons." "Jehans de Nuefuille." f. 102b.
7. "De boinne amor." "Gasses Brulez." f. 103b.
8. "T[ant ai amors servies longuement]." By Thibaut IV, Comte de Champagne, Roi de Navarre. f. 104b.
9. "En tous tans doit li hom." f. 105b.
10. "La douche uois del rosignuel." "Messire Reignaut, Castellain de Couchy." f. 108b.
11. "J[a por ce se d'amer me duel]." f. 110.
12. "M[erci clamant]." "Li castellain de Couchy." f. 111b.
13. "S . . . . . "; with 2nd verse, "La riens el mont." f. 114.
14. "A[mours k'el cuer m'est entrée]." By Henri III, Duc de Brabant. f. 116b.
15. "Li rousignos chante." By the King of Navarre. f. 117.
16. "E[nsi com unicorne sui]." By the same or by Pierre de Gand. f. 131.

Other songs without music by Blondel (f. 113), Robert La Chièvre de Rheims (f. 115), *etc.*, are also included.

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Cotton, Vespasian A. xviii, f. 164b.

Vellum; 13th–14th cent. 8½ × 6½ in. The MS. relates chiefly to Ramsey Abbey.

TWO SONGS of an amorous character, in French, with music expressed by square and diamond-shaped notes on a stave of 4 red lines, with the C, and once the B, signature. Anonymous.

1. "Amor ueint tout fors quer de felun."
2. "Au tens deste" (*sc.* d'été); with a refrain (?), "Et gaudebit," in the F clef.

Harley 746, f. 107.

Vellum; late 14th cent. (?). 10 × 6¼ in. A fly-leaf of a MS. of law-tracts, *etc.*, *temp.* Edw. I.

"WLNERATUR (*sc.* Vulneratur) Karitas": first seven words of a poem on the degeneracy of the age (about 1300); with open square and diamond-shaped notes on a stave of 4 lines. Anonymous. The words of the poem, each verse followed by a French rendering, are given on f. 103b in the same hand as the body of the MS.

Additional 5666, f. 3b.

Paper; 14th–15th cent. 7½ × 5½ in. See also under Carols (vol. i, p. 137).

"I HAVE loued so many a day." One part only, but possibly written for 2 or 3 voices.

Cotton, Titus A. xxvi, ff. 5, 7, 8.

Paper; about 1448. 8½ × 5⅝ in. See also under Madrigals (above, p. 120).

MELODY of some French chansons without words, in the tenor clef; possibly the tenor parts of some compositions for 2 or more voices. Anonymous.

1. "Una balattina franzeise." f. 5.
2. "En ce prumtemps." f. 7.
3. "Souentt mes pas." f. 7.
4. "Gie (?) se far danser les dames." f. 8.

Additional 5665, f. 53b.

Vellum; *temp.* Henry VIII. 10 × 7 in. See also under Motets (vol. i, p. 260).

"Y HAUE ben a foster"; apparently for one voice, but, as the leaf which originally followed is lost, and as most of the compositions in the MS. are for two or three voices, this may also have been written for more voices. It is given (evidently from the present MS.) in J. Stafford Smith's *Musica Antiqua*, 1812, as a song, or a specimen of plainsong; but it differs from the setting of the same words by Dr. Cooper in Add. 31922, f. 65b. See W. Chappell's *Popular Music*, ed. Wooldridge, 1893, i, p. 50.

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Royal Appendix 55.

Paper; ff. 11. 16th cent. Oblong octavo.

Songs, chiefly French, by anonymous composers. Nos. 1–9 appear to be for a treble voice; nos. 10 and 11, for a bass; and no. 12, for a tenor. Except where the contrary is stated, they are unaccompanied.

1. "Fault jl qu'au mal que j'endure"; with accompaniment for lute, in tablature. f. 1.
2. "O mort, l'obiect de mes plaisirs." f. 1b.
3. "De rien ne vous sert la constance." f. 2.
4. "Laissez ces forests." f. 2b.
5. "Dieu vous gard[e]." f. 3.
6. "Amour, j'auouray." f. 3b.
7. "Vous me nommez vn jncensé." f. 4.
8. "Vne agréable brunette." f. 4b.
9. "L'autre jour, m'en reuenant d'un sainct pellerin[a]ge." f. 5.
10. "Du fonds de ma pensée" (?). f. 5b.
11. "Dès ma jeunesse." f. 6.
12. "Amarille mia bella"; for a tenor voice, with a bass for virginal or harpsichord. f. 7b.
13. "Pourquoy quittois-tu ces ruisseaux." Two copies. This and nos. 14–16 have a lute accompaniment in tablature. ff. 9, 9b.
14. "Blon[d]s cheueux." f. 10.
15. "Il s'en va, l'infidelle." f. 10b.
16. "Esprits qu'vn fol amour aux voluptez inspire." f. 11.

Additional 31389, ff. 17, 18.

Paper; 16th cent. Oblong octavo. See also under Lute Solos, in vol. iii.

"Altro non è 'l mio amor che il propio Inferno"; with lute accompaniment in Italian tablature. Anonymous.

Sloane 292, ff. 5b, 6.

Paper; early 17th cent. Small folio. The principal contents of the MS. are of a medical nature.

Melody and words of two anonymous songs.

1. "I heard a sheapheardess." f. 5b.
2. "The Gunnes" (?), beg. "I bring not scurfe." f. 6.

Additional 4900, ff. 58–65b *passim*.

Paper; after 1600. Small folio. See also under sacred Songs (vol. i, p. 425).

Songs, original or arranged, with lute accompaniment in tablature, in separate parts. Several leaves are lost. Except where the contrary is stated, they are anonymous. The vocal part of nos. 1–3 is missing.

1–3. "Synce thowe arte false"; "Thestilis, a seely man"; and "Ane have I loste." f. 58.
4. "What harte can thincke." "Heywood." ff. 58b, 59.
5. "And shall my faithe have this refuse." f. 59b.
6. "Je file." Lute part. At the end is written "Je file—Geophile." f. 62.
7. "My litell prety one" (in *Popular*

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Music, 1893, i, pp. 71–2). f. 62b (reversed).
8. "What cause have I for to reioyce." *ib.*
9. "I lothe that I did love" (in *Popular Music*, i, p. 52). *ib.*
10. "Com now to mee, my faithfull wife"; with accompaniments for 8 strings. The lute part is lost. f. 63b (reversed).
11. "Madonna." The vocal part is mutilated. ff. 65b, 66.

Additional 30491, ff. 42b–43b.

Paper; after 1607 (?). Folio. See also under Operas (above, p. 225).

"TU DORMI"; with a bass partly written out and partly figured, for harpsichord or virginals, in score, by Jacopo Peri "*detto* il Zazzarino." [Probably from *Le Varie Musiche*, 1610.]

Additional 15117, ff. 3b–23 *passim*.

Paper; after 1614. Small folio. See also under Anthems (vol. i, p. 10).

SONGS, or possibly in some cases the treble of part-songs, with a lute accompaniment in tablature. Anonymous, unless the contrary is stated. For nos. 1 and 7, see *Popular Music*, i, pp. 106, 111.

1. "O deathe, rock me asleepe." Different from Add. 30480, f. 37b. f. 3b.
2. "In youthlye yeeres." f. 14b.
3. "...unto my fame a mortall wounde." *Imperfect* at the beginning. f. 15.
4. "Treade Juno's steps." f. 15b.
5. "Synce my joyes thoroughe Phillis' frownes." f. 16.
6. "Have you seene but a Whyte Lillie grow": the second verse of "See the chariot" by Ben Jonson. (Appears in Add. 29481, f. 21, with slight variations in the words and music.) f. 17b.
7. "The poor soule sate sighinge": the "Willow"-song adapted by Shakespeare in *Othello*. f. 18.
8. "My trewe love hath my hart." The words from Sir Philip Sydney's *Arcadia*. f. 18b.
9. "I must complaine." The words by T. Campion. f. 19.
10. "Have I caught my heavenlye Jewell." f. 19.
11. "Come, my Celia, let us prove." The words from Ben Jonson's *Volpone*, the music from the *Ayres* of Alfonso Ferrabosco, jun., 1609. f. 20b.
12. "What yf I seeke for loue of thee." By R. Jones [from his *First book of Songs*, 1600]. f. 22b.
13. "Faine would I chainge that note." By Captain Tobias Hume [from his *First Part of Ayres*, 1605]. f. 23.

Additional 16889, *passim*.

Paper; about 1615–1618. Oblong duodecimo. See also under Lute Solos, in vol. iii.

FRENCH songs inserted in the Album Amicorum of Frederic de Botnia, Saumur, 1615–1618. Of nos. 1, 7, and 8, the words and melodies are given; of the others the words only are given in the text, the melodies (or accompaniments), in lute notation, being supplied from the later part of the MS.

1. "...autr' amant si discret et si tendre." f. 2.
2. "Partage mille fois." ff. 8b, 94b.
3. "Phyl[l]is, ie me cognois vaincu." Signed "Ton Mercœur." ff. 16b, 105b.
4. "Je vous offre mes veux." ff. 29b, 101.

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5. "La princesse," beg. "Que vos attraits." ff. 32b, 104b.
6. "De ce trébuchement fatal." ff. 48b, 104b.
7. "La nuit vous troubles mon som-[m]eil." f. 53b.
8. "Je ne puis plus souffrir." f. 56b.

Additional 24665, *passim*.

Paper; about 1615–1626. Oblong octavo. The MS. also contains a Duet (above, p. 53).

Songs, with a bass, collected by Giles Earle. Many of them are taken from part-songs, but embellished with fioriture for a solo voice. None of the composers' names are given.

1. "Sleepe, sleepe, though greife torment." f. 5b.
2. "Ay me! Can loue and beautie soe conspire." f. 6b.
3. "Come, you prettie false-eied wanton." By T. Campion. [From *The Second Booke of Ayres*, 1610.] f. 7b.
4. "I care not for those ladies." By the same. [From *A Booke of Ayres, ...by Phillip Rosseter*, 1601.] f. 8b.
5. "As on a day Sabina fell a-sleepe." f. 9b.
6. "I loue a loue." f. 10b.
7. "Flow, my teares." By J. Dowland. [From *The First Booke of Songes*, 1597.] f. 11b.
8. "Yf my complaintes could passions move." By the same [from the same work]. f. 12b.

The words of nos. 9–18 are from Robert Jones' *Ultimum Vale*, 1608; and, as the music also of nos. 11 and 16 is by him, they are presumably all his composition.

9. "Doe not, O doe not prize thy beautie." f. 13b.
10. "Beautie sate bathinge." f. 14b.
11. "Goe to bed, sweet muse." f. 15b.
12. "Shall I looke to ease my greife." f. 16b.
13. "What if I speed." f. 17b.
14. "Cease, troubled thoughtes." f. 18b.
15. "Scinthia, queene of seas and lands." f. 19b.
16. "Think'st thou, Kate, to put mee downe." 1615. f. 20b.
17. "When will the fountaine of my teares." f. 21b.
18. "Flie from the world." f. 22b.
19. "Yf I could shutt the gates." By J. Danyel. [From *Songs for the Lute, Viol and Voices*, 1606.] f. 23b.
20. "Whie should wee maides." f. 24b.
21. "What if a day." See *Popular Music*, i, p. 100, for a further description. f. 25b.
22. "Come againe, sweet loue." By J. Dowland. [From his *First Booke of Songes*.] f. 26b.
23. "How can the tree but waste." See *Popular Music*, i, p. 72. f. 27b.
24. "Sleepe, wayward thoughts." By J. Dowland. [From his *First Booke*.] f. 28b.
25. "What is a daie." By P. Rosseter. [From *A Booke of Ayres*, 1601.] f. 29b.
26. "Though you are younge." By T. Campion. [From the same work.] f. 30b.

A gap of several leaves occurs here, containing the bass of the preceding song and the air of the following:—

27. "Hence, leaden care." f. 31.
28. "Sorrowe, sorrowe, staye." By J. Dowland. [From his *First Booke*.] f. 31b.
29. "The sweetest flower." f. 32b.

A leaf is lost here, containing the bass of no. 29 and the air of no. 30.

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30. "Neere to a bancke of roses." f. 33.
31. "Drop not, myne eyes": the second part of a song beg. "Greefe, keep within." By J. Danyel. [From *Songs for the Lute, Viol and Voice*, 1606.] f. 33b.
32. "Hold, lingell, hold." f. 34b.
33. "As at noone Dulcina rested"; 1615. f. 35b.
34. "Vnkinde death." f. 36b.
35. "Reste mee here." f. 37b.
36. "Greiue not, Tibullus." f. 38b.
37. "Fy, fy [what a coil]." By R. Jones. [From his *Second Booke of Songes and Ayres*, 1601.] The melody wanting, owing to the loss of a leaf. f. 40.
38. "Susanna faire." By W. Byrd. [From *Psalmes, Sonets, and Songs of Sadnès and Piety*, 1588.] f. 40b.
39. "I am the man that mirthles liues." f. 41b.
40. "Can shee excuse my wronges." By J. Dowland. [From his *First Booke*.] f. 42b.
41. "Mistress myne, well may you fare." By T. Morley (?). [From his *First Booke of Aires*, 1600.] f. 43b.
42. "Many desire." f. 44b.
43. "Sound yee, sheppheards." f. 45b.
44. "Is't for a grace." f. 46b.
45. "O that my eies were equall to my woes." f. 47b.
46. "To plead my faith" [ascribed to D. Batchelor in R. Dowland's *Musicall Banquet*, 1610; and, in Add. 17786–17791, to W. Wigthorp]. f. 48b.
47. "Silly boy, it is full Moone." By T. Campion. [From his *Third Booke of Ayres*, 1612.] f. 50b.
48. "Vnto a fly transform'd." By J. Bartlet. [From his *Booke of Ayres*, 1606.] f. 51b.
49. "Art thou that shee." f. 52b.
50. "Young and simple though I am." By A. Ferrabosco, jun. [From his *Ayres*, 1609.] f. 53b.
51. "Phillis was a faire maide." f. 54b.
52. "Sweet Muses." f. 55b.
53. "Nowe I see thy lookes were fayned." f. 56b.
54. "Wanton, away." f. 57b.
55. "The darke is my delight." f. 58b.
56. "Yf I freely may discouer." f. 59b.
57. "Shall I come, sweet Love." By T. Campion. [From his *Third Booke of Ayres*.] f. 61b.
58. "What thing is Love." By P. Rosseter. [From *A Booke of Ayres*, 1601.] f. 62b.
59. "My thred is spun." f. 65b.
60. "Pulchra nuper Rosalina." f. 66b.
61. "Whie dost thou turne away." f. 68b.
62. "Goe, silly note." f. 69b.
63. "When from my loue I look't for loue." By J. Bartlet. [From his *Booke of Ayres*.] f. 71b.

The remaining songs, as well as a few which have been omitted above, have not had the music filled in.

Additional 17991, *passim*.

Paper; A.D. 1620–1621. Small oblong quarto. At the beginning is a ducal coronet with a monogram containing the letters DEARVM; and, on f. 8b, the motto "Tousjour Gaillard" (*cf.* ff. 8, 12). See also under Duets (above, p. 58) and Quartets (p. 457).

"CHANSONS à danser, à boire," *etc.* Anonymous. Unless the contrary is stated, the melody only is given, without accompaniment.

1. "C'est trop courir les eaux." f. 3.
2. "Entre les roses et les soucis." f. 5b.
3. "C'est Anne si belle": ballet. f. 12b.
4. "Permettez moy de mourir." f. 40b.
5. "Source de mes langueurs." f. 41b.
"Apprennez, o beaux yeux." f. 43b.
7. "La Bourbonne," beg. "Puisque par vos beautez"; with a bass. f. 44b.
8. "Absent de vous." f. 45b.
9. "Dieux, que d'aymables attra[i]ts." f. 46b.
10. "Me veux tu voir mourir." f. 47b.

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11. "Beauté, qui me voyez mourant." f. 56b.
12. "La Desnoyers," beg. "O sort, que je me plains." f. 57b.
13. "La Monlevriere," beg. "Je fuis vostre beauté." f. 58b.
14. "Ne veux tu pas t'arrester": dance-tune. f. 59b.
15. "A peine vois je personne": dance-tune. f. 60b.
16. "Un jour estant joyeux": drinking-song. f. 61b.
17. "Beaux yeux." f. 62b.
18. "Chère Phil[l]is." f. 63b.
19. "Bruslez sans cesse." f. 64b.

Additional 23723, *passim*.

Paper; about 1622. Duodecimo.

Songs, without accompaniments, from a collection of English poems of the time of James I. Anonymous.

1. "Let barefooted beggers still walke in the streete." f. 17b.
2. "Witte's commendation of a potte of good ale," beg. "Not sober nor drunke." f. 18b.
3. "Grayes-Inne Maske," beg. "Last Christ-mas 'twas my chance." f. 21.
4. "The Belgicke frogge," 1622; apparently to the tune of "Bon[n]y boatman." f. 22.
5. "A song made by a Cambridge man when K. James was entertainde at Oxford," beg. "To Oxford now the King is gone." f. 23.

On f. 8b is "A graue Poeme . . . . presented by certaine Diuines in way of an Enterlude before his Ma[jes]tie in Cambridge stiled 'Liber nouus' . . . . done into English . . . . [Written by Richard Corbet, afterwards Bishop of Oxford, *etc.*] to be sung . . . . to the tune [omitted] of 'Bonny Nell.'" It begins "It is not yet a ffortnight since." On the margin of f. 9 is the date 1614[–5].

Additional 15118, ff. 2b–7.

Paper; 1st quarter of 17th cent. Folio. The MS. appears to have belonged originally to Richard Shinton, from whom it passed to his contemporary [? son] Thomas Shinton, of Wolverhampton, co. Stafford, yeoman, who apparently was living in 1628 (see ff. 2, 41, *etc.*). See also under Lute Solos, *etc.*, in vol. iii.

Compositions for a treble voice, with a bass written underneath (but not in score), and possibly intended for singing.

1. "Change thy mynde." [By Richard Martin. Set for 2 voices in R. Dowland's *Musicall Banquet*, 1610.] f. 2b.
2. "Walkinge alone." Anonymous. J. Redford wrote a sacred song beginning with these words, of which latter there is a copy in Add. 15233, f. 52b. f. 3.
3. "My mynde to me a kingdom is." Anonymous [not by Byrd]. f. 3b.
4. "Sleepe, wayward thoughts." By J. Dowland. [From *The First Booke of Songes or Ayres*, 1597.] f. 4b.
5. "Wilt thou, vnkind." By the same. [From the same work.] f. 6.
6. "What are theis men." Anonymous. f. 6b.

Additional 18990, ff. 3b–30 *passim*.

Paper; about 1628–1634. Oblong octavo. See also above, under Catches (p. 26) and Duets (p. 54).

Melodies, in the treble clef, of some French songs, in the hand of, and probably composed by, Libertus Opstraet van der Moelen, of

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Utrecht, in whose Album Amicorum, begun in 1628, they are inserted.

1. "Viens ça, belle sans pareille." f. 8b.
2. "O beaux yeux." f. 4b.
3. "Venez, nymphes." f. 5b.
4, 5. "Je veux chanter mon martyre"; and "J'employ en ces bois." f. 6b.
6. "Mon berger souspire tousiours." f. 7b.
7, 8. "Voicy la verdure"; and "Que te sert il." f. 9b.
9. "Tu as encor enuie." f. 11b.
10. "Quand pour Phyllis." f. 12b.
11. "Où sont maintenant." *ib.*
12. "Voy-ie pas vn soleil." f. 13b.
13. "Qu'estes vous, chère beauté." f. 14b.
14. "Celle qui tient ma franchise." f. 15b.
15, 16. "Le verd n'est pas espoir"; and "Qui aime n'a point de plaisir." f. 16b.
17. "Quelle source de malheurs." f. 17b.
18. "Je meurs, je languis." *ib.*
19. "Amour, tu as trop de soucy." f. 18b.
20. "Quelle espoir de guérir." *ib.*
21. "Je ne puis m'entretenir." f. 19b.
22. "Changerez vous tousiours." f. 20b.
23. "Hélas, doleur." f. 21b.
24. "Traitresse, Qui m'auez desrobé." f. 22b.
25. "Phillis, qui sans dessein." *ib.*
26. "Non-pareil[l]e déité." f. 23b.
27. "Si tu as enuie." *ib.*
28. "Ou mesne[s] tu ce beau soleil." f. 24b.
29. "Je n'aime rien plus que les bois." f. 25b.
30. "Confessez donc, Cloris." f. 26b.
31. "Comme fins oyseleurs." f. 27b.
32. "Le berger, plain d'amour." f. 29b.
33. "J'endure vn fascheux ennuy." *ib.*

Additional 29481, ff. 2–26 *passim*.

Paper; about 1630 (see below). Small oblong folio. See also under Anthems (vol. i, p. 40).

Songs or sonnets, with a bass (unless the contrary is stated), in score. Anonymous.

1. "Sleep, waiward thoughts." [From J. Dowland, in *The First Booke of Songes*, 1597.] f. 2.
2. "O let vs howle." *Imperfect* at the end, and without a bass. f. 5b.
3. "As life what is so sweet." f. 6.
4. "Wee'le sing like swanes"; without a bass. Possibly this belongs to the preceding song. f. 6.
5. "Cupid is Venus' onlie joie"; without a bass. f. 6b.
6. "Venus went wand'ringe." f. 7.
7. "With my flocks as walked I." Printed in J. Stafford Smith's *Musica Antiqua*, where it is described as "Song. Probably in praise of Queen Elizabeth. From an ancient MS. about the year 1600" (probably the present MS.). f. 8.
8. "Sweet, staie awhile." f. 9.
9. "I would thow werte not faire." f. 11.
10. "Is't for a grace or is't for some mislicke"; described in *Musica Antiqua* as "From Ancient Songs unto the Violl and Lute. Written about the year 1620." The words appear in Add. 30982, f. 23, where the song is said to be written "On a gent'woman who painted her face." f. 12.
11. "O bella pen' che la stella." f. 13.
12. "Eyes, look off." f. 13b.
13. "If my complaints could passions moue." [From J. Dowland, as in no. 1.] f. 14.
14. "Sit and dispaire." f. 15.
15. "Before the sonne had guilde the morne." f. 15b.
16. "Downe, afflicted soule." f. 16.
17. "What is't you lacke." [The first song in the "Anti-masque of Mountebanks." See the early 17th cent. MS. Add. 5956, f. 74.] f. 17b.

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18. "Shall I com, sweet loue, to thee." f. 20.
19. "Have you seene the white lillie flower." The words appear in Add. 19268, *temp.* Charles I. f. 21.
20. "My m^ris is in musicke passinge skillfull." f. 22.
21. "Milla, the glorie of whose bewties raise" (*cf.* Add. 10309, f. 59b, written about 1630). f. 23.
22. "Shall I weepe or shall I singe." f. 24.
23. "Fly, foule soule, to some forsaken hill." f. 24b.
24. "'Tis late and could." *Imperfect* at the end. f. 25b.

Sloane 1021, ff. 51–88 *passim*.

Paper; about 1640. Small quarto. The MS. also contains other compositions, vocal and instrumental, drawings of Musical Instruments, portions of Treatises, *etc.*, described elsewhere.

Songs, mostly unaccompanied, from the Common-place book of Johann Stobæus, Kapellmeister to the Elector of Brandenburg (see f. 115), compiled at Königsberg in and shortly before 1640. Many of the pieces are probably his compositions.

1. "So soltu doch mein Liebchen sein." Melody only, in lute tablature. f. 51.
2. "Ein zimlicher Herr Alter"; with a bass in quasi-score. f. 58.
3. "Ein Brautt wol[l]t nicht." f. 59.
4. "Soll den[n], schönste Doris"; with a bass. f. 59b.
5. "Auf den grün bemahlten feldern." f. 60.
6. "Soll dan[n], liebste (?) Phillis." f. 60b.
7. "Woll dem der weit von hohen dingen"; with bass. f. 61.
8. "Unser felder pracht." f. 61b.
9. "Cras serum est vivere"; with German translation, "Ich empfinde fast ein grawen." "Martin Opitz." This and nos. 10 and 11 are taken from *Arien...von Heinrich Alberten*, 1640 (?). f. 61b.
10. "Cras serum est discere"; with German translation, "Ich empfinde gar ein grauen." f. 62.
11. "Nimphe, gib mir selbst den mund." f. 64b.

Of nos. 12–17 only the melody, in lute tablature, is given.

12. "Ach! Wie bin ich von hertzen betrübt." f. 75b.
13. "Von der Fortuna." f. 79b.
14, 15. "List vnd Neid," and "Müs[s] den[n] die trewe mein." f. 81b.
16. "Viel trawrens in meinem Hertzen." ff. 82, 83b.
17. "Ach! Soll ich nicht klagen." ff. 87, 87b.
18. "Gretke, warumb"; words by Simon Dach, and music by "Klk," evidently the composer of the next song. f. 87b.
19. "Nachten war ich bey ——." "— Klugkist [von] Brem[en?]." f. 88.

Additional 32343, ff. 11, 12.

Paper; *temp.* Charles I. Folio. Belonged to John Payne Collier.

"London's farwell to y^e parliament," beginning "Farwell to y^e parlyament"; in twenty verses, preceded by the melody, both the words and music by Henry Lawes. *Autograph.*

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Additional 31432, *passim*.

Paper; 1st half of 17th cent. Folio. Acquired for the Museum with the Julian Marshall collection in 1881. On the cover are the arms of Charles I, placed there no doubt by Lawes, who was in his service. Lawes gave the MS. to Richard Gibbon, whose widow gave it to "J. R." It subsequently belonged to Alderman — Fidge, and still later to [Rev.] William Gostling (bookplate); and was purchased by [Robert] Triphook for 3 guineas in 1809.

Songs, with a thorough-bass, in score, by William Lawes. *Autograph.*

1. "What's at our tongues' end"; added to a 3-part setting of "A hall, a hall." *Imperfect* at the end. f. 8.
2. "Now in the sad declenshion." f. 8b.
3. "Virgins, as I aduise, forbeare." f. 9b.
4. "Dost see how vnregarded now." f. 10.
5. "If you a wrinkle on the sea haue seene." *Imperfect* at the end. f. 10b.
6. "Aske me noe more where Joue bestowes." f. 11.
7. "O thinke not, Phœbe." f. 11b.
8. "Upp, Ladyes, vp." f. 12.
9. "Faith, be noe longer coy." f. 14b.
10. "Cupids, wearie of the Court." f. 16.
11. "It tis (*sic*) her voice." f. 16b.
12. "Wher did you borrow that last sigh." f. 17.
13. "Why should great bewty vertuous fame desire." f. 17b.
14. "Come take a Carouse"; with 3-part chorus. f. 18.
15. "Pleasures, bewty, youth attend yee." f. 19.
16. "Whieles I this standing Lake swath up with Ewe." f. 19b.
17. "To whome shall I complaine." f. 22.
18. "Had you but herd her sing." f. 24.
19. "Far well, faire Sainct." f. 24b.
20. "Loue's a Child." f. 25b.
21. "Erly in the morne." f. 28b.
22. "Thou that excellest." f. 29.
23. "Perfect and endles Circles are." f. 29b.
24. "Can Bewtye's spring admitt." f. 30.
25. "Tell me noe more her eyes." f. 30b.
26. "God of winds." f. 31.
27. "I would the God of loue would dye." f. 31b.
28. "Ah, Cruell Loue, must I endure." f. 32.
29. "He that will not loue." f. 32b.
30. "I burne, I burne." f. 33.
31. "White thou yee be." f. 33b.
32. "Gather ye Rosebuds while ye may." *Imperfect* at the end. *ib.*
33. "I'me sick of loue." f. 34.
34. "Louers rejoice." f. 36.
35. "That flame is borne of earthly fire." *ib.*
36. "Beliza, shade your shining eyes." f. 36b.
37. "Deerest, all faire is in your browne." f. 37b.
38. "Be not proud." f. 38.
39. "Loue I obey." f. 38b.
40. "O drawe your Curtaynes." See also f. 25 for the words. f. 39.
41. "O Loue, are all those Arrowes gone." f. 41.
42. "Yee Feinds and Furies, come along." f. 41b.
43. "On, on! Compassion shall neuer enter heere"; with 3-part chorus. f. 42b.
44. "Hence, flattring hopes." f. 43.
45. "Stay, Phœbus, stay." f. 44b.
46. "Cloris, I wish that Envye were as just." f. 45.
47. "Doris, see the amorous flame." f. 46.
48. "Those Louers only happy are." f. 46b.
49. "Amarilis, teare thy haire." f. 47b.

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Additional 4388, ff. 103–109 *passim*.

Paper; after 1653 (see below), *etc.* Folio. See also Duets (vol. i, p. 172), Hymns (p. 183), Solfeggi (above, p. 461); and under Instrumental Music and Treatises, in vol. iii.

Songs to English words of about the middle of the 17th century. In nos. 2–11, the first word (intended to be written in red capitals) has been invariably omitted.

1. "Grieue not, dear loue"; with a bass. Two copies. "Henry Lawes." [From *Ayres and Dialogues*, 1653.] ff. 103, 104.
2. "[How] can the tree." The tune has very slight resemblance to that in *Popular Music* (i, p. 72). f. 105.
3. ". . . stronger Foe." *ib.*
4. ". . . fancy" (? a Fantasy). f. 105b.
5. ". . . sisters deere." f. 106.
6. ". . . cark and care." *ib.*
7. Without any words. f. 106b.
8. ". . . rock." f. 107.
9. ". . . what hap." f. 107b.
10. ". . . bathes." *ib.*
11. ". . . fearfull hinde." f. 108.
12. "It fell upon [an holy eve]"; with a refrain or chorus, "Hey ho holliday." f. 108.
13. "All hayle, all hayle, to Goddes Junoe's grace." f. 108b.
14. Song ["Over the mountains"], with refrain, "Love will find out y^e^ way." (See *Popular Music*, i, p. 189). f. 109.

Additional 11608, *passim*.

Paper; A.D. 1656–1659 (see ff. 64, 73b). Small folio. Belonged in 1760 to R. Guise. The MS. also contains other music, sacred and secular, described elsewhere in this volume or in vol. i.

Songs, almost all accompanied by a bass, in score; from a collection of vocal compositions, made apparently by T. C., who has frequently added bass parts, grace-notes, *etc.*

1. "Mistake mee not." "Tho. Brewer." f. 3b.
2. "If that I for thy sweet sake." "John Hilton." f. 4.
3. "England, once Europ's envye"; with a 2-part chorus at the end. By the same. f. 4b.
4. "How ill doth hee deserve a lovers name." "Henry Lawes." f. 7.
5. "Hither wee come into this world of woe." By the same. f. 9.
6. "Amarillis by a springe." By the same. f. 10b.
7. "Swift through y^e^ yielding Ayre." By the same. f. 11b.
8. "Sett to the sun." "Simon Ives." f. 12b.
9. "With endles[s] teares." "Robert Johnson." f. 15.
10. "Woods, Rocks, and Mountaynes." By the same. f. 15b.
11. "Do not expect to heare of all your good at once." "Nicholas Laneir." f. 17b.
12. "Wilt thou bee gon, thou h[e]artless man." "Charles Coleman." f. 20b.
13. "When cruell tyme"; with second part, "Whie by such a brittle stone." "Dr. John Wilson." f. 21b.
14. "What teares, deere Prince"; apparently written on the death of Henry, Prince of Wales. "Robert Ramsey." f. 26.
15. "Cloris sigh'd." "Balls." f. 26b.
16. "Qual musico gentil." "Nicholas Laneir." f. 27b.
17. "Marke how y^e^ blushful Morne." The meaning of the words "By his Majesty," which appear at the beginning, is not clear. No explanation is given in *Select Ayres and Dialogues*, Book ii, 1669, where the song is attributed to N. Lanier. The words are by T. Carew. f. 28.

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18. "Come, sylent night." "Dr. Jo. Wilson." f. 28b.
19. "If I dye, bee this my will." By the same. f. 29b.
20. "Sylly hart, forbeare." "Nicholas Laneir." f. 32b.
21. "O that mine Eyes could melt." "Tho. Brewer." f. 45b.
22. "Well, well, tis true." "Jo. Hilton." f. 51.
23. "The parcht Earth drinkes the Raine." "Dr. Charles Coleman." f. 51b.
24. "Yee violetts, that first appeare." "John Hilton." f. 52.
25. "Yee meaner beauties of the night." Anonymous, with bass by "T. C." f. 52b.
26. "Victoria, il mio cor"; without a bass. By G. Carissimi. f. 54b.
27. "If thou wilt love me." Anonymous. f. 55b (reversed).
28. "Take, O take those Lippes away." "Dr. Wilson." f. 56.
29. "I'le wish noe more." "Nich. Lanier." f. 57.
30. "Howe happie art thou and I." By H. Lawes (?). f. 57b.
31. "Se voi Luci." Anonymous. f. 60.
32. "'Cœlia': a Lovesong," beg. "No more shall meades." By "Nicholas Lanier" (see no. 47). f. 61.
33. "Per doglia infinita." Anonymous. f. 62.
34. "What means this strangnes." "F. Blagrave." f. 63.
35. "Luce de mi' Alma." The treble "as Mr. Thorpe sung it," the bass by "T. C." f. 63b.
36. "Love is the Sunne it selfe." "John Hilton," 1656. The date, 1641, at the beginning, appears to be that of the dedication of the words to Sidney Bere. f. 64.
37. "Con più graditi (*sic*) voce"; without a bass. Anonymous. f. 65.
38. "Love and I of late did parte." "Nich. Lanier." f. 69.
39. "He that loves a rosie cheeke." By Henry Lawes [1653]. f. 69b.
40. "When first I gaz'd on Cœlia's face." "John Hilton," 1656. f. 70.
41, 42. "O, now I finde 'tis nought but fate"; followed by another song to the same words and melody, with a bass by T. C. "Henrie Lawes." These two and no. 43 were originally ascribed to Francis Smith. ff. 70b, 71.
43. "Goe, faire Inchantresse." "Hen. Lawes." f. 72.
44. "See, Cloris, see." By the same [1658]. f. 74.
45. "Will Cloris cast her sunbright Eye." "Simon Ives." An air closely resembling this is attributed in *Select Ayres and Dialogues*, 1669, to J. Goodgroome. A third part has been added by "T. C." f. 74b.
46. "Alas, poore Cupid." "Hen. Lawes." f. 75.
47. "Noe more shall meades be deckt": another version of no. 32. The air is by "Nich. Lanier," with bass by "T. C." The close of the third verse is given "as Mr. Elliston sings it." f. 75b.
48. "Shee that is faire." "Hen. Lawes." f. 77b.
49. "Beauties, have you seen a Toy." Apparently altered by "T. C." from the part-song on f. 81. f. 80b.

Additional 22910, f. 24.

Paper; A.D. 1666. Small folio.

"AT THE NICE Court I've been": described as "A Song to Therse, 1666." The tune is given, without accompaniment, in the margin.

Harley 6947, ff. 368–408.

Paper; about 1667 (?). Small folio.

VERSES by English poets of the 17th century, each followed by its tune, but without accompaniment. The music is by John Gamble—see

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below, Add. 32339, where all are to be found, with basses, with the exception of nos. 16 and 18, which have been cut out, and no. 40.

1. "Thou knowst thou loue (*sic*) Me." f. 368.
2. "Loue's alcamist." f. 369.
3. "Thy nose a wafor to distill." f. 370.
4. "Thou art Loue's Sunne." f. 371.
5. "Each jnward sigh." *ib.*
6. "As thow dost looke." f. 372.
7. "I loue thee soe." f. 373.
8. "What a thin, fine, coold, ayrey loue." f. 374.
9. "Himen and I." f. 375.
10. "My fancey, not my loue." f. 376.
11. "Eatch peece of loue." f. 377.
12. "Yowth's prodigalls." f. 378.
13. "Loue should bee jentell." f. 379.
14. "My toombe." The words are from "The humourous lovers," about 1667, by William Cavendish, Duke of Newcastle (d. 1676). f. 380.
15. "Sighs are turn'd inwards." f. 381.
16. "Each Pensell's tounge." f. 382.
17. "Yow yowths, the glorry of ritch townes." f. 383.
18. "Great soomes of love." f. 384.
19. "Tho' wee enquire." f. 385.
20. "Love is a sicknes." f. 386.
21. "My loue is growne so mutch to[o] bigg." f. 387.
22. "Prethe, oh Prethe." f. 388.
23. "Thy hayre is gould." f. 389.
24. "Loue heeretofore did make me gladd." f. 390.
25. "I in amazment stood." f. 391.
26. "So vgley makes my bludd goe back." f. 392.
27. "Maye all fresh Joyes appeere to you." f. 393.
28. "Weele haue loue's tryumphs." The words are by the above Duke of Newcastle (see Add. 32497, f. 129). f. 394.
29. "When poore." f. 395.
30. "Thy absence moues the world." f. 396.
31. "Wee'le walke vppon the high-topt woods." f. 397.
32. "When yonge my loue I would exspress." f. 398.
33. "My loue is growen so auld." f. 399.
34. "My loue simes [?=sinnes] I will not mistake." f. 400.
35. "Loue's actuall sins." *ib.*
36. "To heauven once ther caime a Poett." f. 401.
37. "Bewty and fauour." f. 402.
38. "Loue's Consahens." f. 403.
39. "Lord, what a Coyle." f. 404.
40. "A hayrey sayter." f. 405.
41. "I sawe a cuntry Lass." f. 406.
42. "I loue thee longe." f. 407.
43. "The pantinge Sunne." f. 408.

Egerton 2013, *passim*.

Paper; after 1669 (?). Folio. The MS. also contains sacred Duets (vol. i, p. 172) and Songs (p. 428), secular Trios (below), and Lute Solos (described in vol. iii).

Songs by English composers of the middle of the 17th century. Except where the contrary is stated, they have an accompaniment for harpsichord, in score, and are anonymous.

1. "Noe sad thought his soule affright." "Jo[hn] Hilton." f. 1.
2. "Hence, all yea vaine delights." By the same. The words from Fletcher's *Nice Valour* [? after 1624]. f. 3b.
3. "Come, all you deare delights"; with lute. f. 5b.
4. "Whither are all those falce Oathes blowne." "Hen. Lawes." f. 8b.
5. "O sweete delight." By T. Camion [1612]. f. 9b.
6. "Thou mays't be proude." "John Hillton." f. 10.
7. "We must not parte." f. 10b.
8. "O that this last farwell." f. 11b.
9. "When Thorolis delights to walke." "Jo. Hillton." f. 12.
10. "O Faire, sweete face." Anonymous. The words from Fletcher's *Women pleased*, about 1620. f. 12b.
11. "Wilt thou forgive the simes [= sinnes]." "John Hillton." f. 13b.

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12. "Howe longe, falce hope." "John Willson." f. 14.
13. "Hither wee come." "Hen. Lawes." Adapted from the 3-part setting in his *Ayres and Dialogues*, 1653. The words by Fletcher. f. 15.
14. "Tell me noe more howe faire shee is." "John Willson." Words by Dr. H. King [about 1657]. f. 15b.
15. "Am I dispis'd." "John Hillton." Words by Herrick. f. 16b.
16. "Hange, golden sleepe." By the same. f. 17b.
17. "Looke, Cloris." "John Willson." f. 18b.
18. "Shall I feare to seeme vntrue." By the same. f. 19b.
19. "Come, come, thou glorious obiect of my sight." "Nic. Lanneire." Words by Sir W. Killegrew (b. 1605). f. 20b.
20. "I'me sicke of love." "Will. Lawes." f. 21b.
21. "Amarillis by a springe" [*cf.* Add. 29396, f. 27b]. "Jo. Willson." f. 22.
22. "I sawe faire Cloris." "John Hillton." Words by Edmund Waller. f. 23.
23. "O faire content." f. 24.
24. "Harke, harke how my Cœlia." Words by [Thomas] Carew. Two copies, the second with lute accompaniment. This and nos. 25–27 are by "Hen. Lawes." ff. 24b, 46b.
25. "Loue, chill with cold." f. 25b.
26. "Reade in these roses." Words by Carew. f. 26b.
27. "Gaze not on thy beautie's pride." Words by the same. f. 27b.
28. "Yf, when at Noone." "Will. Lawes" (published as by H. Lawes in his *Ayres and Dialogues*, 1653). Words by Carew, addressed to Anne, Queen of James I. f. 28b.
29. "Goe, turne away those cruell Eyes." This and nos. 30–32 are by "John Willson." f. 29b.
30. "Tell me not I my time mispente (*sic*)." Words by Sir John Eaton. Two copies. This and nos. 31 and 32 are also in Add. 29396. ff. 30b, 42b.
31. "O doe not melt thy selfe in vaine." f. 32.
32. "There is none, O none but I." f. 32b.
33. "Mora (*sc.* Moro), mia vita." f. 33.
34. "Fyer, fier! Loe, howe I burne." "Nic. Lanneire" (*sc.* Lanneire). Published in *Select Ayres and Dialogues*, 1699. f. 33b.
35. "That flatteringe glasse"; without accompaniment. Words by Carew. f. 34b.
36. "Singe, syren." f. 35.
37. "Yf, when I dye." f. 35b.
38. "Why stayes my Floramell." f. 36.
39. "Wherefore peepst thoue"; followed by the melody of another setting. ff. 36b, 37.
40. "Silly hart, forbeare"; with lute. By N. Laniere. In *Select Ayres and Dialogues*, 1659. f. 37b.
41. "Be not proud, pritty one"; without accompaniment. By W. Lawes (see Add. 31432, f. 38). f. 38.
42. "Beliza, shade your shining Eyes." f. 38b.
43. "Noe more shall meades." By N. Laniere. In *Select Ayres and Dialogues*, 1669. Words by Carew. f. 39b.
44. "Faire and scornefull." f. 41b.
45. "Teares doe not spare mie Eyes." "Jo. Willson." f. 43b.
46. "Cupid, yf thou tell-taile proue." f. 44b.
47. "I was not wearier"; without accompaniment. f. 45b.

From here to the end the accompaniments, where given, are for the lute.

48. "Adeiw, fond loue." Words from Fletcher's *Lover's progress*. f. 47b.
49. "Stay, stay, ould Tyme." f. 48b.
50. "Blow there, sweet Zephirus." Two copies. ff. 52b, 53b.
51, 52. "Intice not me." Two settings. ff. 54b, 55b.
53. "Cloris, your selfe you soe excell." Two copies. Words by E. Waller. ff. 56b, 62b.

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54. "Goe and catch a fallinge star." Words by Dr. Donne. f. 58b.
55. "I[n] l[ove] w[ith] y[ou]"; without accompaniment. (Compare no. 59, below.) f. 59.
56. "Threescore and tenn." f. 59b.
57. A song of which the first words are apparently omitted, and only the initials of the others given. f. 60b.
58. "Faire, will you then that I shall dye"; without accompaniment. f. 61.
59. "In love with you." Different from no. 55. f. 62 (reversed).
60. "Th . . . du . . . . fa . . . ." The lute accompaniment only given at the beginning. f. 63.
61. "Intice not me." Different from nos. 51, 52. f. 63b.
62. "Blow there, sweet Zephirus." Followed by a sketch of another setting of the same words. Different from no. 50. f. 64b.
63. "Good Susan." The melody by W. Webb [in *Catch that catch can*, 1652, where it is set for 3 voices]. *Imperfect* at the end. f. 65b.

Additional 10338, f. 26b.

Paper; after 1669. Small folio. See also under Motets (vol. i, p. 283).

"Coy Cœlia, dost thou see"; with 3-part chorus and basso continuo, in score, in the hand of George Jeffreys, who is presumably the composer of them.

Additional 10445, ff. 103b, 104b.

Paper; after 1673 (?). Oblong octavo. See also under String Duets in vol. iii.

Melodies of two songs, with a bass, in score.

1. "Thus Cupid commences his rapes and vagaryes." By Pelham Humfrey. [From *Choice Ayres, etc.*, 1673.] f. 103b.
2. "Depujs que j'ayme." Anonymous. f. 104b.

Additional 29396, *passim*.

Paper; about 1678–1682 (see below). Folio. The MS. also contains Anthems (vol. i, p. 27), a sacred Trio (p. 464), and other compositions described in the present volume.

Songs, with a bass (unless the contrary is stated), for harpsichord, in score. Those marked with an asterisk appear for the first time in Playford's *Select Musicall Ayres*, 1652. Almost the whole of the MS. is in the hand of Edward Lowe, organist of the Chapel Royal (1661–1682), who added the bass to some of the songs, and was probably the composer of some of those marked below anonymous.

1. *"Beauty and Loue"; without accompaniment. By H. Lawes. f. 8b.
2. *"Aurelian Townsend to his daughter Mris. [Mary] Kirke" [b. after 1622; m. in 1646 George Kirke, Groom of the Bed-chamber to Charles I]. It begins "Let not thy beautye make thee proude." By the same. f. 10.
3. "Yonge Thirsis." By J. Wilson [published with the addition of 2 parts in his *Cheerfull Ayres*, 1659]. f. 16.
4. "As oft I doe record." Anonymous. f. 16b.
5. *"Come, louely Phillis"; with a Latin version, "Philli Melita," by Henry Jacob. "Hen. Lawes." f. 19b.
6. "He that will court a wench." Anonymous. f. 22b.
7. "I can loue for an hower." Anonymous. f. 24.

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8. "Noe, noe! I tell thee noe." By N. Laniere. [Published with the addition of two other parts in Wilson's *Cheerful Ayres*, 1659.] f. 25b.
9. "Amarillis by a springe." By J. Wilson. f. 27b.
10. "The patterne often drawne in minde." Anonymous. f. 28b.
11. "Here is a Bowle." Anonymous. f. 30.
12. "Fayne would I Cloris." By H. Lawes. [In *Select Ayres*, 1659.] f. 30b.
13. *"Like Hermitt poore." "Nicholas Lanier." f. 31b.
14. "Sorrowe in vaine." Anonymous. f. 33.
15. *"I loue, alas, but cannot shew it." "John Willson." f. 36.
16. "How ill doth hee deserue." "Hen. Lawes." f. 36b.
17. *"Why should I sweare"; without accompaniment. [Published in *Select Musicall Ayres*, 1652, as "French air"; in the following year as by "Mr. Charles"; and in 1659 (in *Select Ayres and Dialogues*) attributed to "H. Lawes."] Followed by a reply, "I sweare, hadst thou not bin forsworne"; without music. Words by Henry Ventrice. ff. 37b, 38.
18. *"Since loue hath in thine and mine eye." "John Wilson." f. 39.
19. *"Clora's (*sc.* Cloris') falce loue." By the same. f. 40b.
20. "All y^e^ materialls are y^e^ same." By the same. f. 42.
21. "Who shall now grace our plaines." Anonymous. f. 45.
22. "Tell mee not I my time misspend." "John Wilson." f. 45b.

A song, "'Twas not his Person," appears to have followed here, the answer to which, "I will noe more enamoured bee," by Richard Watkins, still remains, but without the music. f. 48b.

23. "Tell mee, ye starres." "John Wilson." f. 49b.
24. *"Lay that sullen Garland by thee." By J. Taylor. f. 50b.
25. "That beauteous creature." "[Thomas] Stafford." [In *New Ayres*, 1678.] f. 52.

Words of a song, "See, these two little Brookes," by [William?] Cartwright, follow here, and the end of another song, the music to both being lost. f. 54b.

26. "Fayrest Theina"; with a second part, "Laugh not, fond foole." "Dr. [John] Wilson." ff. 57, 58b.
27. "I felt my hart." Anonymous. f. 57b.
28. "Amintor, oh thou faithless swane"; without accompaniment. Anonymous. f. 60.
29. "Ah, cruell eyes"; without accompaniment. Anonymous. *ib.*
30. "A Chine of Beefe." By E. Coleman. [Published, with two additional parts, in the *Musical Companion*, 1673.] f. 61b.
31. "Though y^e^ determine not to loue." At the end of the words Lowe has written "I had this from my Cos. Humph. Hyde, 13th Octo., 1660" (see also f. 65 and *Dict. of National Biography*, vol. xxxiv, p. 187). f. 63.
32. "How bonney and brisk." "Rob. Smith." [In *Choice Songs*, 1673.] f. 63b.
33. "Deare Venus." At the end Lowe has written "This and y^e^ other page 77 (*sc.* f. 63) I had of my Cos. H. Hyde at the same time. I put y^e^ Base for him to y^e^ 3 songes." f. 64b.
34. "When Aurelia first I Courted"; without accompaniment. By P. Humfrey. [In *Choice Songs*, 1673.] f. 66.
35. "Like a Dogg with a Bottle." Anonymous. f. 66b.
36. "What sighs and groans"; without accompaniment. By R. Smith. [In *Choice Ayres*, 1676.] f. 68.
37. "I passe all my Howers"; without accompaniment. By P. Humfrey. [In *Choice Songs*, 1673.] f. 68.
38. "Is she not wondrous fayre." "[E.] Chilmeade." f. 70b.

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39. "How happy's that Pris'ner"; with 2-part chorus. Anonymous. f. 74b.
40. "No, no, 'tis in vain"; without accompaniment. "Rob. Smith." f. 76b.
41. "I lost my hart." This and nos. 42–45 are by "John Wilson." f. 79b.
42. "Vaile thou thine eyes." f. 80b.
43. "Ther is none, O none, but I." f. 81b.
44. "Let other beautyes haue y^e^ power." f. 82.
45. "Dry thos fayre, thos Christall eyes." f. 82b.
46. "A vs[e]less pipe-stop I haue been." Anonymous. f. 88b.
47. "O doe not melt thy selfe in vaine." "John Wilson." f. 84b.
48. "See, see, my Cloris." "Hen. Lawes." f. 89b.
49. "The nimph that vndoes mee"; without accompaniment. By T. Stafford. [In *Choice Songs*, 1673.] f. 90b.
50. "What meanes this nicenesse." Anonymous. f. 91.
51. "O the sad day." "Pell Humfrey." f. 91b.
52. "Why should you bee soe full of spight." Anonymous. f. 92b.
53. "Loue in thy youth, fayre mayde." Anonymous. f. 93b.
54. "When cruell time enforced mee"; with second part, "Why by such a brittle stone." By J. Wilson. f. 94b.
55. "Fug[g]ite, fug[g]ite gl' inganni d' amore." By P. Reggio. [In *Select Ayres*, 1669.] f. 96b.
56. "Amantj, ch' in Pianti"; without accompaniment. Anonymous. f. 97.
57. "Doue, doue cor[r]i, mio core"; without accompaniment. Anonymous. [In *Select Ayres*, 1669.] f. 97b.
58. "No more, Clarinda." Anonymous. f. 98b.
59. "Margarita first [possess'd]." "Cap. Henry Cooke." f. 99.
60. "Forgiue me, Joue." "Tho. Farmer." [In *Choice Ayres*, 1676.] f. 100b.
61. "Chear up, my mates." "Pell Humfrey." [In *Choice Songs*, 1673.] f. 101b.
62. "Troppo è ver." This and numbers 63–66 are anonymous. f. 107.
63. "Tell me no more of Constancy"; without accompaniment. f. 107b.
64. "My life is now a burthen growne." f. 109.
65. "Shall I then weep"; without accompaniment. f. 109b.
66. "Adeiue, fond world"; without accompaniment. f. 111b.

For a further account of the Songs, *etc.*, and especially of the words, in this MS., see the index at the beginning of it, in the hand of Thomas Oliphant.

Additional 33234, *passim*.

Paper; A.D. 1680–1682. Folio. Among later owners of the MS. were P. Fussell, Organist of Winchester Cathedral, William Patten, and Vincent Novello. The MS. includes other sacred and secular compositions described elsewhere in this volume and in vol. i.

Songs, with a bass (unless the contrary is stated), apparently in the hand of Charles Morgan, of Magdalen College [Oxford], who owned the MS. in 1682 (see f. 1*).

1. "Vn jour le berger Tircis." "Debout." f. 3.
2. "Underneath this mirtle shade." "Pietro Reggio." f. 6b.
3. "Here's a health to the King; pledg' it all in a Ring"; with a 3-part chorus. Anonymous. f. 7b.
4. "Hercules in the cradle," beg. "The big-limbd Babe." By the same. f. 17.
5. "I'll sing of Heros." By the same. f. 19.
6. "Awake, awake, my Lyre, and tell." By the same. f. 20.

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7. Dialogue (Death, Time and Philander), beg. "O Time, thy wings are wet." Anonymous. f. 26b.
8. "The Bread is all baked." "John Banister." f. 28b.
9. "From lasting and unclouded Day." By the same. f. 30b.
10. "Yee Cats that at Midnight." "John White." f. 34.
11. "Arise, yee subterranian Winds." "Pietro Reggio." f. 38.
12. "You solitary deserts." By the same. f. 40.
13. "All the follys of love"; with 3-part chorus. "Hen. Hall." f. 46.
14. "Justly now let's Tribute pay"; with 3-part chorus, without a bass. "Wise." f. 48.
15. "An amorous sigh." "S^mon Estwich." f. 51.
16. "Hast[e], haste[e], gentle Charon": dialogue. "H. Purcell." f. 55.
17. "Has yet your breast no pitty learn'd": dialogue. By the same. f. 57.
18. "Cure, Nymph, oh cure." "Hart." f. 59.
19. "Hark, Damon, hark": dialogue. "Purcell." f. 59b.
20. "Come, poetry, and with you bring along"; with 3-part chorus. "Dr. Blow." f. 83.
21. "Il Nerone": cantata, beg. "Sopra un' eccelsa Torre." "Stradella." f. 118b.
22. "Lonely Silena." "D^r Blow." f. 123b.
23. "She loues and she confesses too." "Hen. Purcell." f. 124b.
24. "Bess of Bedlam," beg. "From silent shades." By the same. f. 125b.
25. "Nol," beg. "Hast[e], Charon, hast[e]": dialogue, with 3-part chorus. "H. Hall." f. 129b.
26. "What art thou, Loue?" "S^mon Estwich." f. 140b.
27. "When I a parting kiss"; with 3-part chorus. By H. Bowman. f. 142.
28. "Urge me no more." "Purcell." f. 145b.
29. "Peaceful is he and most secure." "Blow." f. 147.
30. "Where art thou, God of dreams." "Batteist" (? = G.-B. Draghi). f. 149b.
31. "Alexis dear": song by "Mr. [Thomas] Flatman on the death of his son." "D^r Blow." f. 161b.
32. "Sciocca pur tutti." Anonymous. f. 166.
33. "The clear Cavelier"; without words. Banister. f. 167.
34. "Louely Clarinda"; with a ground bass. Anonymous. f. 167b.
35. "A Grashopper and a fly": dialogue, without a bass. Anonymous. On the Duke of Monmouth. f. 169b.
36. "The Fair Lover and his black Mistress," beg. "O Nigrocella." "Blow." f. 170b.
37. "How happy's y^e lover"; with 2-part chorus. The music to the song not filled in. "Hen. Purcell." f. 171b.

Harley 1501, *passim*.

Paper; A.D. 1681. Folio. The MS. also contains a Motet (vol. i, p. 287), sacred Songs (p. 428), Duets (above, p. 56), a Madrigal (p. 155), and numbers from Operas (p. 229).

SONGS, with a figured bass for harpsichord, in score, transcribed by Pietro Reggio for Monsieur Didie, in London, 1681.

1. "Difenditi, o core." "Luiggi Rossi." f. 12.
2. "Chi d'amor diuien seguace." Anonymous. f. 13.
3. "Scusateme; non posso": canzone. Anonymous. f. 14.
4. "Ohime, madre, aita." "Luiggi Rossi." f. 15b.
5. "Sospiri ch' uscite." "Giacomo Carissimi." f. 16b.
6. "Sta in tono." Anonymous. f. 17b.

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7. "Fauille d' amore": canzonetta. Anonymous. f. 18b.
8. "E gionto vn corriero": canzone. Anonymous. f. 19.
9. "V' intendo, occhi." "Giacomo Carissimi." f. 21.
10. "Sensi, voi." "Padre Cesti." f. 23b.
11. "Tu mancaui." Anonymous. f. 25b.
12. "Tradimento." Anonymous. f. 26b.
13. "Ten pentirai." "Pietro Reggio." f. 29.
14. "Luci belle, dite"; in two parts. "Luiggi Rossi." f. 31.
15. "Rissoluetevi, pensieri." "Barbara Strozzi." f. 31b.
16. "Mio ben, teco": canzone. "Luiggi Rossi." f. 33.
17. "All' ombra d' una Speranza." By the same. f. 34.
18. "No, mio cor." "Il Miele." f. 34b.
19. "Son spezzate le Catene"; in two parts. "Caualli." f. 35b.
20. "Chi mi credeua"; in three parts. "Luiggi Rossi." f. 36b.
21. "Voraggini ondose": Venetian air. f. 38b.
22. "Quand' hebbi d' oro il crin." "Pietro Reggio." f. 39.
23. "No, no, mio core." "Giacomo Carissimi." f. 40b.
24. "Non è stabile la fortuna." Anonymous. f. 42b.
25. "Solitudine amena." Anonymous. f. 44.
26. "Maledetta la Corte"; in two parts. "Francesco Lucio." f. 46b.
27. "Il tempo più non è." "Padre Tiani (? = M. A. Ziani)." f. 57b.
28. "Amor, s' io mi querelo." "Luiggi Rossi." f. 58b.
29. "Vo cercando la speranza." "Vincenzo Albrici." f. 59.
30. "Sassi ch' hor qua." "Pietro Reggio." Words by "Cauaglier Marini." f. 61.
31. "Manda i nobili Allori." "Vincenzo Albrici." f. 66b.
32. "Non più viltà." "Luiggi Rossi." f. 69b.

Additional 19759, *passim*.

Paper; about 1681 (in which year the MS. belonged to Charles Campelman). Small Folio. It also contains an Anthem (vol. i, p. 28), sacred Songs (p. 428), a Dance tune (after 1681) described in vol. iii, and other compositions described in the present volume.

Songs without accompaniments. Anonymous, unless the contrary is stated.

1. "Love you by all that's good." f. 2.
2. "I bring thee, ô thou charming Fair." "[James (?)] Hart." f. 2b.
3. "Let's loue and let's laugh." "[J.] Banister." f. 3.
4. "I loue and am lou'd." f. 3.
5. "To Cloris what I did pretend." f. 3b.
6. "One Night when all the village sleep." "[L.] Grabue." f. 5.
7. "O the sad day." By P. Humfrey. f. 6.
8. "Come, honest Sexton." "[H. ?] Pursell." f. 6b.
9. "Let the traytors plott"; with chorus. "[T. ?] Farmer." f. 7.
10. "On the King's birthday: 'Mighty sir, 'tis alone to you.'" "Dr. Blow." f. 7b.
11. "Poor Mariana." f. 7b.
12. "Strife, Hurry and Noyse." "Dr. Blow." f. 8.
13. "Charming Phillis." "[W. ?] Turner." f. 8b.
14. "Pastora ta Galana." Words (?) by "[Christopher ?] Fishborn." f. 8b.
15. "Song on the King's birthday: 'So all was clear'd.'" "[N.] Stagings." f. 9.
16. "O the brave bloody day"; with chorus. f. 9b.
17. "From Celia's bright eyes." "Stagings." f. 10.
18. "Arise, arise, ye subterranean wind[s]." Attributed here to "Grabue," but printed in 1680 among the compositions of P. Reggio. f. 10b.

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19. "Draw out thy Minutes." "Dr. Blow." f. 11.
20. "The pleasurs of loue." "Stagings." f. 12b.
21. "How peacefull the days." "Pursell." f. 13.
22. "My life is now a burthen grown." "Price." f. 13b.
23. "Allthô, Jolly Tom, much fame thou hast wone." "Doctor Blow." f. 14b.
24. "Let the graue fools goe preach." "Pursell." f. 14b.
25. "Here's that will challing[e] all the fair." By the same. This is really a catch, written out at length. f. 15b.
26. "An Italian song to Baptista [Lully]'s Ground: 'So[i]oo[o]a pur.'" f. 16.
27. "Life is but a measure." Words (?) by "Fishborn." f. 16b.
28. "Hold, hold, and no further advance." f. 17.
29. "Un Berger qui se partage." "Camber[t ?]." f. 17.
30. "Fools for themselves will Treasure prize." Words (?) by [T.] Shadwell. f. 17b.
31. "Come, fill our glasses." "King." f. 17b.
32. "Poor Coridon, thy flame remove." f. 18.
33. "Kind lovers, love on." f. 18.
34. "Alass, poor Sheephard, the fault is not mine." f. 18.
35. "No longer complaine." f. 18b.
36. "O joy, shepards." f. 18b.
37. "Since all our Greifes." "Stagings." f. 18b.
38. "Lascia la spina"; in a later hand, with a few musical notes. f. 19.
39. "Begone, all fruitless joyes"; with chorus. "[J.] Banister." f. 19b.
40. "Bright was the morning." Words (?) by Shadwell. f. 20.
41. "Spair, mighty love." "King." f. 20.
42. "Long have I lov'd." "Pell Humphries." f. 20b.
43. "Farwell, vngratfull Traytor." "Capt. Pack." f. 20b.
44. "Ah, the pangs of hopeless lovers." f. 21.
45. "Peacefull is hee and most secure." "Dr. Blow." f. 21b.
46. "Thus Mortalls must submitt too fate." "Will Turner." f. 22b.
47. "On the Lord Rochester's death," beg. "As on his death bed." By the same. Words by [T.] Flattman. f. 23.
48. "Hide, ô hide, thou charming Creature." "Stagings." f. 23b.
49. "Since other Beautys." Words (?) by "Fishborn." f. 23b.
50. "A pox upon this needless scorn." "Capt. Pack." f. 24.
51. "Phillis has such charming graces." f. 24b.
52. "I only tell you this." "King." f. 25b.
53. "Wee've raised an Army." "Dr. Blow." f. 26b.
54. "The Concealment," beg. "Some others may with saf[e]ty tell." Words by Cowley. f. 26b.
55. "While on those louely look[s] I gaze." f. 27b.
56. "Ambitious Man, why dost thou rayse." f. 27b.
57. "I have languisht so long." f. 28.
58. "How happy and free." f. 28.
59. "Beneath a dark and mellencholly grove." "Henry Pursell." f. 30b.
60. "A thousand seuerall wayes I tryd." "Pursell." f. 31.
61. "Silvia, forgiue mee my pass[i]on." f. 31b.
62. "The bright Clarinda." f. 31b.
63. "High states and honers." "[John] Abell." f. 32b.
64. "Gon are my happy days." "J. Hart." f. 33.
65. "Now ev'ry place fresh pleasure yeilds." By the same. f. 33.
66. "Phillis, lay aside your thinking." By the same. f. 33b.
67. "May th' ambitious ever find." By the same. f. 34.
68. "Prophanely I swore." "Taylor." f. 34b.
69. "See that silent blushing creature." "Cpt Pack." f. 34b.
70. "She who my poor heart possesses." "Pursell." f. 35.
71. "In a dark shady Cypris groue." f. 36b.
72. "I am a wretched louer." "Lentall." f. 37.

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73. "As I went over Tawny Marsh." f. 37.
74. "When first I heard my Cloe's voice." f. 40b.
75. "Beneath this gloomy shade." "James Hart." f. 41b.
76. "Adiew to the course of a country life." By the same. f. 42b.
77. "Tell mee, ere I'm gone to[o] far." By the same. f. 42b.
78. "When, lovely Phillis, thou art kind." "Lentall." f. 44.

Additional 22100, ff. 46b–117b *passim*.

Paper; about 1682. Folio. See also under Anthems (vol. i, pp. 28–9).

Songs, with a bass, in score.

1. "These two full howres now have I gazing bin." "[William] Hall." f. 46b.
2. "Sc[i]occa pur tutti tuoi strali." "[Jean] Baptist[e Lully]." 77b.
3. "Ah, Alexander, rowse." "James Hart." f. 84.
4. "The Despondent Lover," beg. "Divinest Syren." "M^r^ Lock." f. 92b.
5. "Prepare, prepare! New guests draw near": described as "Song of Devills"; with 4-part chorus. "Turner." Words from Thomas Shadwell's *Libertine*, 1676. f. 103.
6. "Hark, Damon, hark! What Musick's this I hear": dialogue, with instrumental symphony, *etc.* "Purcell." f. 117b.

Additional 29397, *passim*.

Paper; about 1682–1690 (see f. 2b). Narrow oblong duodecimo. Book-plate of Ralph Sympsun. The MS. also contains an Anthem (vol. i, p. 29), a sacred Song (*ib.*, p. 429), and other compositions described in the present volume.

Songs for the most part unaccompanied, but occasionally with a bass for harpsichord, in score. Many are taken from John Playford's *Choice Ayres and Dialogues*, 1673–1683, the *Theatre of Music*, 1685, and other collections of that period. See indices by Thomas Oliphant at the beginning and end of the volume.

1. "The bright Clarinda"; with bass. "Capt. Packe." ff. 4, 5b.
2. "How long do'e mean to torture me." Anonymous. f. 4b.
3. "High states and honurs"; on a ground. "Jo^n^ Abell." f. 8b.
4. "How bonny and brisk"; with a bass. "[Robert] Smith." f. 11b.
5. "Mine own Sabina"; with a bass. "Char. Wren." f. 15b.
6. "I am a wretched lover"; with a bass. Anonymous. f. 17b.
7. "Whilst on Septimius' panting breast." Anonymous. f. 22.
8. "Let y^e^ trumpet sound." By J. Reading (?). f. 24b.
9. "Love you by all that's good"; with a bass. Anonymous. ff. 29, 30.
10. "Iris on y^e^ Banke of Thames"; with a bass. "T. Tudway." f. 29b.
11. "How delightfull's y^e^ life of an innocent swain"; with 2-part chorus and bass. "H. Pur[cell]." f. 31b.
12. "Ye cruel Gods"; with a bass. "W. G." (*sc.* W. Gregory or W. Gorton?). f. 33.
13. "Awake, faire goddess"; with 3-part chorus. "Tho. Kingsley." f. 38b.
14. "The Hermit," beg. "Hence, ye vain mortals"; with 3-part chorus and bass. By the same. f. 40b.
15. "Why is your faithfull slave disdain'd"; with bass. "Courtevill." f. 41b.
16. "Cœlia once as mild as fair"; with bass. By the same. f. 42b.

Reversing the MS.

17. "The great Augustus"; with 2-part chorus and bass. "Dr. Blow." f. 85b.
18. "Arise, yee subteranean winds";

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with phonetic spelling, apparently for the use of a foreigner. "Pedro [Reggio]." f. 78b.
19. "Bel tempo che vola": with 2-part chorus. Anonymous. f. 76.
20. "Bess of Bedlem," beg. "From silent shades." "H. Purs[ell]." f. 71.
21. "She loves and she confesses too." By the same. f. 68b.
22. "Would you be a man in fashion." "Capt. Peck" (*sc.* Pack). f. 66b.
23. "Alexis, dear Alexis"; with figured bass. "Dr. Blow." f. 66.
24. "Old Chyron." "Dr. Hens-[tridge]." f. 58.
25. "Amonte, fougete" (*sc.* "Amanti, fuggite," in Anglo-Italian spelling); on a ground. Anonymous. f. 56b.
26. "Phillis, be gentler"; with a bass. "To. Tud[way]." f. 54b.
27. "Come, all yee tender Nymphs"; with a bass. By the same. f. 53b.
28. "O, quench these flames"; with 2-part chorus. Anonymous. f. 52b.
29. "State and ambition." Anonymous. f. 51.
30. "Why should Clausa"; with a bass. "Snow." f. 45b.
31. "Beauty's crown"; with a bass. "King" [G. Finger in the index]. f. 45.

Additional 14218, ff. 1–117.

Paper; A.D. 1683 (?). Oblong folio. See also under Songs (1st half of 18th cent.), below.

ITALIAN Cantatas (in which many of the airs have a second verse) and Arias, with a bass (occasionally figured) for harpsichord, in score. On f. 1 is written "Anonimo, 1683" (*cf.* f. 116b). They are all, with the exception of no. 34, in the same hand; and at the end of three (ff. 86b, 109b, 110b) occur the initials A. N. (?) L., possibly those of Antimo Liberati, who wrote music of this description, and who published some of his compositions in the above year.

1. "Occhi belli, s' io v' adoro." f. 1.
2. "Mentre che in grembo." f. 5.
3. "Non si uanti." f. 10b.
4. "Confuso un dì Fileno." f. 15b.
5. "Sopra d' un duro scoglio." f. 20b.
6. "Due pupille che son ridenti." f. 27.
7. "Sù la spiaggia deserta." f. 33.
8. "Sù la rota d'un pensiero." f. 38b.
9. "Hor che restita a bruno." f. 44.
10. "L' innamorato Aminta." f. 49b.
11. "Dentro una Torre." f. 54b.
12. "Poiche da lacci auuinto." f. 60.
13. "Con tributi di pianto." f. 64.
14. "O, che strana armonia." f. 67b.
15. "Son ferita." f. 71.
16. "Che volete di più, stelle." f. 72b.
17. "Nella selua d' un bel crine." f. 74.
18. "Placidi Zefiri." f. 76.
19. "Che più sperate." f. 82b.
20. "Rendimi la mia pace." f. 84.
21. "Lusingami speranza." f. 85.
22. "Armati di coraggio." f. 87.
23. "L' astuto Amor." f. 92.
24. "Bella costanza." f. 93b.
25. "Se volete che un fido v' adore" (*sic*). f. 95b.
26. "Chi non tace." f. 96.
27. "Fra le porpore vezzose." f. 99.
28. "Bionda chioma." f. 100b.
29. "Sù, miei spirti." f. 102b.
30. "Mia speranza fuggitiua." f. 104.
31. "La speranza mi tradisce." f. 107.
32. "Ah, crudele, chi ripose." f. 108.
33. "Bellezza che s' ama." f. 109b.
34. "Riedi, amico." f. 111.

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Egerton 1527, ff. 56–58b *passim.*

Paper; about 1683–1684. Duodecimo.

Words and melodies of three songs, taken from the journal of [James Scott] D[uke] of Monmouth, in whose hand they are (as attested on f. 1b by his uncle, James II.).

1. "With joie we do leave thee." The "Tedington," suggested in the margin as an alternative reading, is evidently Toddington, co. Bedford (*cf.* f. 84), where the Duke visited Lady Wentworth on more than one occasion (*Dict. Nat. Biography*, vol. lx, p. 257). ff. 56, 58.
2. "O how blest and how in[n]ocent." ff. 56b, 58.
3. "All ye Gods that ar above." ff. 57, 58.

Additional 31440, ff. 1–50b *passim.*

Paper; before 1685 (?). Folio. See also under Motets (vol. i, p. 287).

Songs, with a bass for harpsichord, in score, by P. Reggio. *Autograph* (?).

1. "Lasciatemi qui solo." f. 1b.
2. "La gran Balena." f. 2b.
3. "Faretrato arcier." *ib.*
4. "Non uò più seguire." f. 3b.
5. "Se mille tormenti." f. 4b.
6. "Non andarà cosi." *ib.*
7. "Che soffri." f. 5b.
8. "Tempo già fù." *ib.*
9. "O schiere d' amanti." f. 6b.
10. "Voi vedet' il mio mal." *ib.*
11. "Ecco ch' io verso il sangue." f. 7b.
12. "Aure placide." *ib.*
13. "Ascoltate i miei crucci." f. 8b.
14. "Più non sento." f. 9b.
15. "Doppo un lungo seruire." *ib.*
16. "Non ui dolete." f. 10b.
17. "Mi convien di partir." f. 11b.
18. "Non sei più bella." *Imperfect* at the end. *ib.*
19, 20. Two songs, of which the first lines are lost. f. 12.
21. "Cor mio, se questa fera." f. 12b.
22. "Perche, mio tesoro." *ib.*
23. "In bel seno." ff. 13, 17b.
24. "Fuggi, crudele." f. 13b.
25. "Ardo misero." f. 14b.
26. "Chiudete l' orecchi." f. 17.
27. "Augelletti canori." f. 17b.
28. "Io vò penar." f. 18b.
29. "Fiumi e fonti." *ib.*
30. "Seguir più non voglio." f. 19b.
31. "Non voglio amare." *ib.*
32. "Vdite, amanti." f. 20b.
33. "Alle gioje"; with sinfonia for lute. *ib.*
34. "Fuggite gli inganni." f. 28b.
35. "Senti, Tirsi." *ib.*
36. "Cruda signora"; with five different modi (or variations), the first of which, a chaconne, is repeated as a ritournelle at the end of each variation. f. 29b.
37. "Questa crudel." f. 30b.
38. "Bella Filli." f. 31b.
39. "Fillide mia." *ib.*
40. "Occhi soli d' Amore." f. 32b.
41. "Crud' Amarilli." f. 33b.
42. "Intenerite voi, lagrime mie." f. 36b.
43. "Soccorso, oimè." f. 37b.
44. "Sciogli, ardito nocchier." f. 38b.
45. "O dolce anima mia." f. 39b.
46. "Fill', il bel volto tuo." f. 40b.
47. "Bel Rusignuol." f. 41b.
48. "O del silenzio figlio." f. 42b.
49. "Parlo miser'." f. 43b.
50. "O che felice giorno." f. 44b.
51. "Voglio morir." f. 45.
52. "Non più, strali pungenti." f. 47b.
53. "D' amor altri si lagni" (? originally intended for a duet); with sinfonia for 3 strings. f. 50b.
54. "A la caccia, Pastori"; with an additional sinfonia and accompaniment for lute. f. 69b.
55. "Ancor, che col partire"; with violin. f. 140b.

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Additional 31439, *passim.*

Paper; about 1691 (see below). Oblong octavo. See also under Duets, (above, p. 58).

SONGS, with a figured bass for harpsichord, in score, by John Courteville, with dedication to the Hon. Bennett Sherard [3rd Baron Sherard 1700. 1st Earl of Harborough 1719]. *Autograph.* The reference to Raphael Courteville on f. 1b is in the hand of J. Stafford Smith.

1. "I once was free as thought." f. 3.
2. "Since all y^e^ world is distracted." f. 8b.
3. "Behold and listen." f. 5b.
4. "My Phillis is young." f. 6b.
5. "I cannott change." f. 7b.
6. "Tell me, lovely loveing pair." f. 8b.
7. "To y^e^ great pow'r of love"; with a verse for 2 voices at the end. f. 9.
8. "The Ghost," beg. "A Papist dy'd." f. 11.
9. "Purgatory," beg. "When y^e^ Allmighty." f. 13.
10. "Wee're happy": cantata on Bennett Sherard's birthday, 9 Oct. 1691; with an introductory symphony, and a jig at the end, for 3 instruments. f. 15.

Additional 35043, ff. 5b–122 *passim.*

Paper; about 1694–1697. Small folio. See also under Operas, above (p. 230).

MELODY, generally without words, possibly intended for the violin, of the following songs:—

1. "No, No, poor suffring heart." "[H. (?)] Purcell." f. 5b.
2. "Such command." "Tho. Tollett." f. 5b.
3. "The disconsolate Lady's Complaint." "Purcell." f. 6.
4. "The knotting song." By the same. f. 9.
5. "A new song on K[ing] W^m^." "Frankes" (? = Johann Wolfgang Franck). f. 9b.
6. "An amourous ad[d]ress to y^e^ charming Corinna." "[M. ?] Snow." f. 10.
7. "Still I am wishing." "[H. ?] Purcell." f. 10b.
8. "The Gallant Russell": song "on y^e^ victory ... over y^e^ French fleet." By S. Akeroyd. f. 10b.
9. Song ["No, no, I never love thee less"; by R. King]. From the *Gentleman's Journal*, June, 1694. f. 11.
10. "See Corinna's Tears"; with words. From *Thesaurus Musicus*, book iii, 1695. Anonymous. f. 17.
11. "The Voyage from Thoulon to Brest," beg. "Monsieur Tourville has given y^e^ signall to saile"; with words. "W^m^ Turner." f. 18.
12. A Scotch tune, beg. "Woe is me! What mon I do." "Paisable." f. 24b.
13. "Pensive I sate"; with words. Anonymous. f. 25.
14. "Whilst on Melanissa gazing"; with bass and words. "Rob. King." f. 28b.
15. "The lazy Sun withdraws at last": an Epithalamium, with words. By the same. f. 29.
16. "That Cœlia now my heart does claim"; with words. "Sam^ll^ Akeroyd." f. 74.
17. "O Solitude, my sweetest choice" *; song upon a ground, with the bass and words. "Henry Purcell." f. 74b.
18. "Musing I late on Windsor tarras' sat": a Welsh air, with bass. Anonymous. f. 122.

* For other copies of this song, see under Sacred Music, vol. i, pp. 429, 431, 434, 458.

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Additional 27931.

Paper; ff. 80. Before 1695 (date of composer's death). Large quarto. Bound in richly tooled morocco, and presented by Felix Slade.

A SERIES of Italian Cantatas and other shorter Songs, with a figured bass for harpsichord, in score, written for a member of the Medici family, probably living at Bologna. The words are by Giacomo Lodovico Berselli, and others named below (see f. 30); the music appears to be entirely by Giovanni Paolo Colonna (see Canon at end); and the accompanying designs in black and white are by Carlo Antonio Buffagnotti [*fl.* 1690–1710]. Most of the shorter songs are in the hand of the last-named.

1. "La Fortuna," beg. "Che qual palma crescesse la Virtute." Words by Giuseppe Antonio Balbi. f. 2b.
2. "E qual naue il mio cor." f. 4b.
3. "Questo petto, ò nume Arciero." f. 5.
4. "Ismeno schernito," beg. "Sotto faggio frondoso." f. 5b.
5. "Scherzin l' aure." f. 7b.
6. "Prigioniero del verno." f. 8.
7. "L' Iride," beg. "Con funesto sembiante." Words by Giacomo Antonio Bergamori [flourished at Bologna, 1690–1717]. f. 8b.
8. "Bionde ariste." f. 10b.
9. "Dell' anno giouinetto." f. 11.
10. "Fidalmo sfortunato," beg. "Disperato e deluso." f. 11b.
11. "Goderò uiuer frà l' armi." f. 13b.
12. "Barbaro insidioso." f. 14.
13. "L' Adamo," beg. "Orme, che sovra il Suolo." Words by Bergamori. f. 14b.
14. "Cerca inuano." f. 16b.
15. "Fiamme, lacci." f. 17.
16. "Il Mare," beg. "Incostante Elemento." Words by Bergamori. f. 17b.
17. "Veduo di saette." f. 20b.
18. "E un mar la uita humana." f. 21.
19. "Il Mondo Armato," beg. "Sopra cocchio di ferro." f. 21b.
20. "Chi del tempo inesorabile non pauenta." f. 23b.
21. "Che al rotar di molt' anni." f. 24.
22. "Cleopatra moribonda," beg. "Già di laccio severo." Words by Donato Copeda. f. 24b.

Additional 8791, ff. 152–153.

Paper; about 1695. Small folio.

"CANZONA che si canta la notte per Firenze dalla Plebe questa state 1695," beg. "Io le cava (*sic*) un Bucchero." The melody, with figured bass, in score, is given at f. 152. Words by Paolo Giovannetti, from a series of "Poesie Toscane sopra I Buccheri di Cile di Guadalaxara e di Natan. Alla Signora Marchesa [Ottavia Renzi] Strozzi."

King's 289, ff. 153b–155.

Paper; about 1695. Small folio.

"FROTTOLA": another copy, so entitled, of the song, "Io le cavo un bucchero." See also the Catalogue of King's MSS.

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Additional 14164.

Paper; ff. 81. About 1695, *etc.* Oblong folio.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Alessandro Scarlatti, except no. 2, which is by Tommaso di Mauro. Nos. 1 and 2 are dated 1695.

1. "Goderai sempre, crudele." f. 1.
2. "Filli, la lontananza." f. 9.
3. "Morirei disperato." f. 19.
4. "Al voler del bene amato." f. 33.
5. "Sù la sponda fiorita." f. 44.
6. "Chiusa trà fosche bende." f. 58.
7. "Deh, per mercè." f. 66.
8. "Notte cara." f. 74.

Additional 14163, ff. 1–56b.

Paper; A.D. 1696, *etc.* Oblong folio. See also under Operas (above, p. 292).

CANTATAS for a soprano voice, with a figured bass for harpsichord (and in the case of the last with accompaniments for strings also), in score, by Alessandro Scarlatti.

1. "Cara sempre agl' occhi miei." f. 1.
2. "Colui che fiso mira di Clori la beltà." *Autograph.* April, 1696. f. 5.
3. "Quanto vezzosa." f. 10.
4. "Tutto acceso d' Amore." f. 14.
5. "Giacea presso alla sponda." f. 17.
6. "Del mio seno la costanza." f. 24.
7. "Ardo, ardo d' Amore." f. 28.
8. "Nel silentio comune di notte si tranquilla." f. 31.

Harley 4899, ff. 8b, 9.

Paper; about 1697. Folio. See also under Masses (vol. I, p. 216).

SINGLE parts of the following anonymous songs. Nos. 1–5 (f. 8b) are bass; no. 6 (f. 9) is treble.

1. "Chiede pace."
2. "Può sperar di goder il cor' amante."
3. "Con la punta della spada."
4. "La speranza in chi ben ama."
5. "Non uorrei che diventassi."
6. "Venticelli."

Additional 14228, *passim.*

Paper; A.D. 1698, *etc.* Oblong folio. See also under Duets (above, p. 60).

ITALIAN Cantatas, *etc.*, with a bass (frequently figured), and in nos. 11 and 12 an additional violin part, in score. They are for a soprano voice and anonymous, except nos. 8–12, 14, which are for a contralto. Nos. 8–12 are all written in the same hand, probably that of the composer.

1. "Doue del bel Torano discende." f. 2.
2. "L' occhio e 'l labro del mio bene." By F. Manconi. f. 6.
3. "Deh, risoluiti pure"; dated 30 Aug. [16]98. Words by Aurora Sanseverino. f. 8.
4. "Clori, Clori, mio ben." This and nos. 5–7 are by "Boloncini" (*sc.* G. B. Buononcini). f. 11.
5. "Quando, ò bella, io ti viddi." f. 15.
6. "Soura il famoso fiume." f. 18.
7. "Se lontana da me t' amo." f. 27.
8. "O tu che parti." f. 30.

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9. "Non è uer che sia chimera." f. 32.
10. "Merauiglie inudite." f. 36.
11. "Ritorna à riposar." f. 38.
12. "O parlate, sembianze odorate." *Imperfect* at the end. f. 42.
13. "Amore, ò mi togli le fiamme dal seno." "[? A.] Scarlatti." ff. 44–45b.
14. "Versateui ai torrenti." "Luigi Manza." f. 58.
15. "Bel sospiro." "Francesco Antonio Pistocchi." f. 56.
16. "Augelletti al uostro canto." "[Luigi] Manza." f. 60.
17. "Pianto, oh Dio, uorrei." "— Tranettina." f. 63.
18. "In sù la uerde riua del placido Uolturno." "Bernardo Sabadini." f. 65.
19. "Là, doue il mar." "Luigi Albarelli." f. 69.
20. "O, qual celeste raggio." "[Antonio ?] Zannettini." f. 75.
21. "Pallidetta Viola." "Franc° Ant° Pistocchi." f. 77.
22. "Genio, che amar volea." "Giovanni Bononcini." In two keys. ff. 81, 85.
23. "D' ogni puro candore." By the same. f. 89.
24. "E con qual core, oh Dio, potesti." "[A.] Sc[a]rlatti." f. 91.
25. "Ó tu che si fastosa." This and nos. 26 and 27 are by "Giouanni [Battista] Bononcini." f. 94.
26. "Dal dì ch' il ciel seuero." f. 97.
27. "Pende dal sen di Fille." f. 101.
28. "Viuea giorni infelici." "Luigi Albarelli." f. 105.

Harley 1273, ff. 1–79 *passim*.

Paper; after 1699 (see f. 69). Narrow oblong octavo. See also under Duets (above, p. 58) and Operas (p. 233).

CANTATAS, Arias, *etc.*, with a figured bass for harpsichord, in score. Anonymous, unless the contrary is stated. In the hand of Humphrey Wanley.

1. "E crudo, lo veggio." "Ferdinando." f. 1.
2. "Lasciatevi bacciar." By the same. f. 1b.
3. "Quand', amor, mi darai pace." f. 2.
4. "Io vi miro." "Alessandro Melani." f. 2b.
5. "Perche mai, nume addorato." "Dom^co Gabrielli." f. 3.
6. "Al[l']armi, miei spirti." ff. 4b, 42b.
7. "Che (*sic*) sapes[s]e ouè il mio bene." f. 5.
8. "Va crescendo." f. 5b.
9. "Vedrai se questo labro." f. 6.
10. "Dunque pensi, ingrata sorte." "Abb° Colonnese." f. 6b.
11. "Tacere è sospirar." "Bernardo Pasquini." f. 7.
12. "Dolce, bella, cara speranza." f. 7b.
13. "Dolce pace del Cor mio." "Carlo [Manelli ?] del Violino." f. 8.
14. "Bella bocca." "Bernardo Pasquini." f. 8b.
15. "Mai non posa." f. 9.
16. "Ho core altraggiato" (*sic*). f. 9b.
17. "Amante povero." f. 10b.
18. "Alma, se non mi vendico." f. 11.
19. "Silenzi del[l]a Notte." f. 11b.
20. "Son lieto e felice." f. 12.
21. "Versi a noi." f. 12b.
22. "Risolvete di sanarmi." f. 13.
23. "Resister non si può." f. 13b.
24. "Stelle, che rimirate." "B. M. Berenclow." f. 14.
25. "Dove sei, doue t' ascondi." f. 14b.
26. "Dolce pace." Different from no. 13. f. 15.
27. "Senvola il Dio d' amore." "Giovanni Bononcini." f. 15b.
28. "Pensieri, consigliatemi." "Bernardo Pasquini." f. 16.
29. "Per dar lampo." "Aless° Scarlatti." f. 16b.
30. "Lieto festeggia." "Bernardo Pasquini." f. 17.
31. "Hor dunque perche, gelosi." "Abb° Colonnesi." f. 17b.
32. "Apri le Luci amate." "Aless° Scarlatti." f. 18.

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33. "Io non sò se potrai." f. 18b.
34. "Si bacia, stringi e godi." f. 19.
35. "A chi spera di gioir." f. 20.
36. "Per diridere un Cor amante." f. 20b.
37. "Ama pur, mio Cor." f. 21.
38. "Chi d'amor paventa il foco." "Aless° Scarlatti." f. 22.
39. "Pensier mio." f. 23.
40. "Fra dolci martiri." f. 24.
41. "Tormentatemi pur." f. 24b.
42. "Armati, cieca Dea." f. 25.
43. "Che spero, ahi, lasso da un duro sasso." f. 25b.
44. "Dolce speranza non far languire." f. 26.
45. "La colpa è la mia." By P. S. Agostini. f. 26b.
46. "Non sò se l'ho da dire." "Vincenzo Albrici." f. 27b.
47. "Dolce colpo." f. 28b.
48. "Biondi crini." f. 29.
49. "Mai più, stelle spietate." f. 29b.
50. "Voglio Morte." "Carlo [Manelli ?] del Violino." f. 30.
51. "Chi si fida d'Amor." f. 30b.
52. "Non amar un volto vago." f. 31.
53. "Date all'armi." f. 31b.
54. "Sol chiamarsi può felice": minuet. f. 32.
55. "Lo sdegno, il rigore." "Aldovrandi." f. 32b.
56. "Gioite, brillate." f. 33.
57. "Non può vivere." "B. M. Berenclow." f. 33b.
58. "Scherza l'Onda." f. 41.
59. "Cara e dolce libertà" [arranged from M. A. Cesti]. f. 41b.
60. "Mi scherza, mi brilla." f. 42.
61. "Stelle, non m'uccidete." "Ziani." f. 43b.
62. "Vuò (*sic*) cercando quella speme": cantata. "Rosa Hiacinta Badalli." f. 44.
63. "Lontananza crudel": cantata. "Buononcini." f. 57.
64. "Lontan dal Idol mio." "Alessandro Scarlatti," 1699. f. 69.
65. "A pena dal[l'] Oriente." "Lorenzani." f. 75b.
66. "Ne notte, ne dì." "Luigi Rossi." f. 76b.
67. "Il vostro splendore." By the same. f. 77b.
68. "Amanti, piangete." By the same. f. 78.
69. "D'una bell' Infedele." By the same. f. 78b.
70. "Se nel ben sempre incostante." "Alessandro Stradella." f. 79.

Harley 7549, ff. 5–43 *passim*.

Paper; 17th cent. Oblong octavo. The MS. belonged (after 1694) to John Holles, Duke of Newcastle (bookplate). It also contains sacred Songs (vol. i, p. 429), a Duet (above, p. 59), and Solfeggi (p. 461).

MELODY of some songs, mostly anonymous. Several of them are included in John Playford's publications.

1. "Diuin objet, qui ravisses les sens." f. 5.
2. "Se voi, Luci amate." f. 6.
3. "La vita alberga." f. 7.
4. "Tell me, you wantdering spirits." By H. Lawes. [From *Select Musicall Ayres and Dialogues*, 1652.] f. 8.
5. "S'io moro, che dira." [From *Select Ayres and Dialogues*, 1669.] f. 9.
6. "Fanciulla son io." f. 10.
7. "A chi lasso credero." [From *Select Ayres and Dialogues*, 1669.] f. 11.
8. "Amys, qu'on se reueille." f. 12.
9. "N'entendes vous pas ce Langage." f. 13.
10. "Rep[l]icauan las Campanilias." f. 15.
11. "Cloris est belle." f. 15b.
12. "Enfans de Bacchus." f. 17.
13. "Io so che trouasi Phil[l]i." f. 18b.
14. "When shall i see my captiue hart." By H. Lawes. [From *Ayres and Dialogues*, 1658.] f. 19.
15. "A toy, gros boursoufl6." f. 20.
16. "Auant le moment bien heureux." f. 21.
17. "Si mes soupirs sont indiscrets." f. 22.
18. "Sure 'twas a dreame." By

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Alphonso Marsh, sen. [From *Select Ayres and Dialogues*, 1669.] f. 23.
19. "Je ne cognois que trop." f. 24.
20. "Non mi date più pene." f. 24b.
21. "Amys, si vous me uoules croire." f. 26.
22. "Alla cathia (*sc.* caccia), pastoré." Apparently altered from Pietro Reggio's song in Add. 31440, f. 69b (above, p. 486). f. 27.
23. "Je te quitte." f. 28.
24. "Si tochi tambura." f. 28b.
25. "Go, tell my most malicious fate"; apparently by "Em. Heath," whose name appears at the end. f. 43 (reversed).

Stowe 1081, *passim*.

Paper; 17th cent. Quarto. The MS. also contains a Duet (Appendix).

Songs with a bass for harpsichord, in score. Anonymous. Nos. 1–6 are described as "Airs," the others as "Chansons à boire, à dancer," *etc.* The text is accompanied by elaborate pen-and-ink drawings.

1. "Philis, quel destin dois-ie suiure." f. 4.
2. "Me veux tu voir mourir" (*cf.* Add. 17991, f. 47b, the date of which is about 1620–1621). f. 5b.
3. "Source des plus aymables charmes." f. 8.
4. "Puisque mes maux, adorable Siluie, Ne peuuent rien." f. 9b.
5. "Puisque mes pleurs." f. 11b.
6. "Amour, dont les charmes puissants." f. 12.
7. "Museaux, enlumines." f. 15b.
8. "Courage, amis." f. 16.
9. "Amis, que ce concert est doux." f. 17b.
10. "Le vin, le vin, le vin, le vin, est vne liqueur sans pareille." f. 19b.
11. "Dieux, quel funeste orage." f. 20.
12. "Quand ie voy vostre embonpoint." f. 21b.
13. "Tant de charmes m'ont surpris." f. 23b.
14. "Je languis pour vne brune." f. 26.
15. "En fin ie ne voy plus la belle." f. 27b.
16. "Déesse, dont la beauté." f. 28.
17. "Alors que i'estois fille." f. 30.

Additional 34800c, f. 33.

Paper; 17th cent. Octavo. See also under Motets (vol. i, p. 282).

"Goe thy way, since thou wilt goe": two verses of a song in the treble clef, without accompaniment. Anonymous.

Additional 36877, *passim*.

Paper; 17th cent. Octavo. The MS. also contains Duets (above, p. 58).

"Villanelle di più sorte con l' Intauolatura per sonare et cantare su la Chitarra alla Spagnola—Di Giovanni Casalotti," who is presumably the composer, as well as the owner of the arms on f. 1 and on the cover. The tablature consists merely of letters without lines written above the first verses of the songs, the initial words of which are given in Index I. The guitar is apparently intended to be played in unison with the voice. From the presence of numerous songs with Spanish words it may be inferred that the MS. is of Neapolitan, or at least South Italian, origin.

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Sloane 1941, ff. 33–34b.

Paper; 2nd half of 17th cent. Folio.

"WHEN Aurelia first I courted"; without accompaniment. [By Pelham Humfrey.] The lower half of the two pages on which the song is written is occupied by Aurelia's reply, beg. "W[he]n that Charles at first ador'd mee."

Additional 10337, ff. 37–59 *passim*.

Paper; 2nd half of 17th cent. Small folio. See also under Pianoforte Music (before 1656) in vol. iii.

SONGS, with a bass, in score, mostly anonymous, from Elizabeth Rogers' Virginal Book.

1. "Carron, o Carron"; in a late 17th cent. hand. "[R. ?] Balles." f. 37 (reversed).
2. "Thinke not, deare loue." *Unfinished.* f. 46b.
3. "All you forsaken loueres." f. 47.
4. "Come, you pritty false-ey'd wanton." By T. Campion. f. 48.
5. "Fyer, fyer! Loe, here I burne." By N. Laniere. f. 49.
6. "I preethe, sweete, to mee be kind." "Hen. Lawes." [In *Select Ayres, etc.*, 1669.] f. 50.
7. "Yes, I could loue." "Tho. Brewer." f. 53.
8. "No, noe! I tell y^e^, no." By N. Laniere; afterwards arranged for 3 voices by "John Willson" [see *Cheerefull Ayres*, 1659], but different from Laniere's setting in *Select Ayres*, 1669]. f. 55.
9. "Deerest Loue, I doo not goe." f. 55b.
10. "I'le wish no more"; generally attributed to Nicholas Laniere, but in Playford's *Select Ayres*, 1659, to — Warner. f. 56 (see also f. 41b).
11. "Baloo, my boy, lye still." "W. [Lawes ?]." f. 57.
12. "No, flat[t]ering fellow." "[J.] Willson." f. 58.
13. "Since 'tis my fate to bee." f. 58b.
14. "Must your faire inflaming eye." f. 59.

Additional 14399, *passim*.

Paper; 2nd half of 17th cent. Folio. Presented by Vincent Novello, having previously belonged to Benjamin Goodison, who gave it to Benjamin Huitt.

SONGS for a treble voice, with a bass figured for harpsichord; except in no. 13, which is unaccompanied. Nos. 1–7 are in the hand of Matthew Lock.

1. "Cupid once, when weary grown." By Pelham Humfrey. [In *Choice Ayres*, 1679.] f. 4b.
2. "Cloris, qui dompte tout le monde." Anonymous. f. 5b.
3. "Hark, hark, hark! The storm grows lowd." "Pel. Humphrys." [In *Choice Ayres*, 1676.] In two keys. ff. 7b, 14b.
4. "I'le have no more dealing, fond Cupid, with thee." By William Gregory. [In *Choice Ayres*, 1676.] f. 9b.
5. "Thirsis, I wish." "Wm. Gregory." In two keys. ff. 10b, 13b.
6. "Sing forth, sweet Cherubin." "M[atthew] L[ock]." f. 11b.
7. "No, my divine Fidea." "Hen. Lawes." f. 12b.
8. "In a soft vision of the night." "Mathew Locke." [In *Choice Ayres*, 1679.] ff. 15b–17.

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9. "Tir'd with destroying." "John Blow." f. 19b.
10. "How I have serv'd"; with 3-part chorus. By the same. [In Playford's *Theatre of Music*, 1687.] f. 20b.
11. "Hero and Leander," beg. "Nor com'st thou yett." "[Nic.] Laniere" or "Lanear." [In *Choice Ayres*, 1683.] f. 22b.
12. "Oh, y^e^ sad day." "Pel. Humphreys." [In *Harmonia Sacra*, 1688.] f. 28b.
13. "Where shall my troubled soul"; with echo. "Capt. [Henry] Cooke." ff. 29b–31.
14. "Peacefull is he." "Dr. [John] Blow." [In *Harmonia Sacra*, 1688.] f. 41b.
15. "Con lusing[h]e di serena." Two copies, the first *imperfect*. Anonymous. ff. 43b, 44b.

Harley 1264.

Paper; ff. 81. Late 17th cent. Oblong octavo.

COLLECTION of Songs, chiefly Italian, with a bass (occasionally figured) for harpsichord, in score. Said by Humphrey Wanley to be in the hand of Cornelio Galli, "native of Lucca . . . one of the Gentlemen of the Chapell to Queen Catherine, in the time of Charles II. . . . a very great master of the finest manner of Singing." Possibly some of the songs were composed by him. No composers are named in the MS.; the names given below to nos. 1, 5, and 12–14 have been taken from a MS. (24 F. 4) in the Fitzwilliam Museum, Cambridge, where most of the songs occur, in the same order.

1. "Pensoso aflitto." By Luigi Rossi. f. 1.
2. "Perche piangete." f. 7.
3. "Anime, uoi che s[i]ete." By L. Rossi. f. 11b.
4. "[F]ileno, Idolo mio." By (Alessandro ?) Melani. f. 17b.
5. "Sera alquanto addormentato." By L. Rossi. f. 24.
6. "Nel Giardin della speranza." f. 34.
7. "Dolce colpo." f. 38b.
8. "[M]ai più, stelle spietate." f. 40b.
9. "Biondi crini." f. 41b.
10. "[V]oglio morte." By Carlo [? Manelli or Cesarini] del Violino. f. 44b.
11. "Fidarsi d' Irene." f. 47.
12. "[C]he uolete da me." By L. Rossi. f. 51b.
13. "Sospiri, ò la, che fate." By the same. f. 58b.
14. "[L]ungi dal Core." By M. A. Cesti. f. 65.
15. "Ch' io manchi mai di fede." f. 69.
16. "Chi si fida d' amor." f. 73b.
17. A song, to which the words have not been filled in. f. 76b.
18. "Happy and free." f. 78b.

Harley 1265, *passim*.

Paper; late 17th cent. Narrow oblong octavo.

CANTATAS, Arias, *etc.*, for a soprano voice, with figured bass for harpsichord, in score.

1. "Ferma; lascia ch' io parli": Lament of Mary, Queen of Scots. "Giacomo Carissimi." f. 1.
2. "A la Rota." This and nos. 3–16 are by "Luigi Rossi." f. 37.
3. "Questo picciolo Rio." f. 63.
4. "Stelle, che rimiraste." f. 71.
5. "Quando spiega la Notte." f. 74.
6. "Gelosia, ch' a poco." f. 79.
7. "E può soffrirti, Amore." f. 87.
8. "E chi non u' ameria." f. 91.
9. "Giusto cosi ua detto." f. 95.
10. "Quante uolte l' ho detto." f. 105.
11. "Già nel' oblio profondo." f. 108.

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12. "Lasciate oh' io ritorni." f. 114.
13. "L' Arione," beg. "Al soaue spirar d' aure serene." f. 125.
14. "Erminia suenturata." f. 143.
15. "Da perfida speranza." f. 153.
16. "Sospiri miei di foco." In the hand of Dr. Berenclow. f. 167.
17. "Voglio amar." "Alless° Scarlatti." f. 171.
18. "La gioia uerace." By the same. f. 173.
19. "Stanco di pianger." "Tomasso Titij." f. 175.
20. "Non fuggir quando mi uedi." "Carlo [Manelli] del Violino." f. 187.
21. "Hor oh' hò sentito." By the same. f. 193.
22. "Poiche fissato il guardo." By the same. f. 201.
23. "Voglio amarti." "Gio. Bat[tis]ta Vulpio." f. 219.
24. "Chi credete che sia." By the same. f. 225.
25. "Nel mirarui, pupille uezzose." By the same. f. 233.
26. "Lo dissi per gioco." "Alless° Scarlatti." This and nos. 27–31 are probably in the hand of Henry Firmin. f. 243.
27. "Ch' io lasci d' amar." "Henry Firmin." f. 245.
28. "Non e amante." "Pietro Simone Agostini." f. 247.
29. "La mia uagha." By the same. f. 249.
30. "Chi bella non ha." By the same. f. 251.
31. "Se nel ben sempre inconstante." "Alless° Stradella." f. 253.

Harley 1267, f. 12.

Paper; late 17th cent. Narrow oblong octavo. See also under Operas (above, p. 284).

"Nò, non ha tregua il mio dolor"; with a bass for harpsichord, in score. Anonymous.

Harley 1271.

Paper; ff. 71. Late 17th cent. Narrow oblong octavo.

ITALIAN Cantatas, with a bass (usually figured) for harpsichord, in score. Anonymous.

1. "[O]mbre, tenebre, orrori." f. 1.
2. "Quelle Luci"; possibly part of no. 1. f. 6.
3. "[?M]esto in sen d' un Antro." f. 16.
4. "[I]n erma ripa." f. 31.
5. "[M]i contento cosi." f. 42.
6. "Che sento, oh Dio." f. 52.
7. "[M]arcato hauea già luminoso Auriga." f. 61b.

Harley 1863, ff. 26–153 *passim*.

Paper; late 17th cent. Oblong octavo. See also under sacred Duets (vol. i, p. 178) and Songs (p. 430), *etc.*

ITALIAN Cantatas, with a bass (generally figured), in score, most of them in the hand of B. M. Berenclow.

1. "Cosi tratta, oh Dio." "G. Opigniani." f. 26.
2. "O quanto è dolce la libertà." By the same. f. 27b.
3. "Del famoso Oriente." "Cesti." f. 30b.
4. "Sospiri, olà, che fate." By Luigi Rossi. f. 37.
5. "Vieni pur, mia libertà." Anonymous. f. 40.
6. "Sassi, che hor qua." "P. Reggio." f. 43b.

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7. "Nel adirato seno." "C[arlo] A[mbrosio] L[onati]." f. 47.
8. "Hor che del Ciel." "P. Reggio." f. 52.
9. "Occhi belli." Anonymous. f. 56b.
10. "Vn genio fatale." Anonymous. f. 58.
11. "Quanto pocо durate." "Paulo Lorenzano." f. 59b.
12. "Lasciate mi, speranze." Anonymous. f. 63.
13. "Sotto vedovo Cielo." "Cesti." f. 65b.
14. "Aspet[t]ate! Adesso Canto." By the same. f. 69b.
15. "Perche piangete." Anonymous. f. 78b.
16. "Tu m' aspet[t]asti." "Cesti." f. 80b.
17. "Quando, Amor, mi darai Pace." Anonymous. f. 83b (see also f. 1).
18. "Qual spauentosa Tromba." "G. B. Draghi." f. 84b.
19. "Non dorme, mio Cuore." Anonymous. f. 88b.
20. "Più tacer non si può." Anonymous. f. 90.
21. "Alpi nevose." Anonymous. f. 93b.
22. "Datti pace, o Fileno." Anonymous. f. 96b.
23. "Vedi, Filli." "F. [T., in index] M. R." f. 101b.
24. "Da l'Antro magicho." "Cavalli." f. 109.
25. "Che farò? M' inamoro? Si o no." "Luiggi [Rossi?]." f. 113b.
26. "Sera alquanto addormentato." By the same. f. 115b.
27. "Piange, Filli." "Giacamo Carissimi." f. 122.
28. "Fin all' vltimo respiro." Anonymous. f. 129b.
29. "E tu resti, mia vita." Anonymous. f. 132.
30. "Fileno, Idolo mio." "Abbate Melani." f. 136.
31. "Nell' adirato seno." Anonymous. f. 145b.
32. "Anime, voi che s[i]ete da le Furie." "Luigi [Rossi?]." f. 150b.

Additional 14336, ff. 18, 18b.

Paper; late 17th cent. Folio. See also under Motets (vol. i, pp. 291–2.)

ITALIAN songs, with a bass, in score. Anonymous; possibly by H. du Mont.

1. "E spento l' ardore." f. 18.
2. "Luci belle, mio thesoro." f. 18b.

Additional 34457, f. 10b.

Paper; late 17th cent. Folio. See also under Services (vol. i, p. 402), and Odes (above, p. 212).

"AH ME! Undone, as soon as I had seen": melody only of what appears to be a song, in the hand of Dr. Blow.

Additional 32339.

Paper; ff. 58. Late 17th cent. Folio. Belonged to Elizabeth St. John, and afterwards to T[homas] Percy, Bishop of Dromore.

A COLLECTION of love-songs for a treble voice, with a bass for harpsichord (?), in score. Each of the songs has the name or initials of John Gamble (*fl.* 1656) attached at the end, except nos. 1, 12, 24, 35, 36 and 77, which are, however, probably by the same

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composer. Those marked with an asterisk are found also (without a bass) in Harley 6947.

1. * "Though wee enquire." f. 2b.
2. * "Thy Absence moues y^e World." f. 3b.
3. "When happy Weedes." f. 4b.

A song, beg. "Each pencil's tongue," has been torn out here.

4. "Loue's Temple's vaile." f. 5.
5. "Thy scarlett lipps." f. 5b.
6. * "Thy Nose." f. 6.
7. "My dearer and sweeter Phillis." f. 6b.
8. "Thy sweete, melodious, warbling Voyce." f. 7b.
9. * "Wee'le walke vpon the high-topt woods." f. 8.
10. "Our Loue's soe watcht." f. 9.
11. * "The Panting sunn." f. 10.
12. * "Beauty and fauour." f. 10b.
13. * "Loue's Conscience." f. 11.
14. * "When young my Loue I would expresse." f. 11b.
15. * "My loue is growne soe old." f. 12.
16. * "My Tombe." f. 12b.
17. * "Thy haire is gold." f. 13.
18. * "I in amaz[e]ment stood." f. 13.
19. * "I saw a Countrey Lasse." f. 14.
20. * "You youths." f. 15.
21. * "Youth's Prodigalls." f. 15b.
22. * "To Heauen once there came a Poett." f. 16.
23. * "Hymen and I." f. 17.
24. * "May all fresh Joyes appeare." f. 17.
25. * "Loue heretofore did make mee glad." f. 17b.
26. * "So Ougly makes my blood goes (*sic*) back." f. 18.
27. * "I'le loue thee long." f. 18b.
28. "Thy Compound, Mistress." f. 19.
29. "Thy Browne (? for browen, *sc.* brows) joun'd (*sic*) Quinces." f. 19b.
30. "I saw myselfe on shipbo[a]rd lye." f. 20.
31. "Thou art Loue's Tree." f. 20b.
32. "When thou dost dance." f. 21.
33. "Prithee, sweete Cupid." f. 21b.
34. "Sometimes I would haue any." f. 21b.
35. "When look'd thyne Eyes soe kinde." f. 22.
36. "Couldst thou forbeare." f. 22.
37. "My happier state." f. 22b.
38. "My Loue's vnhappier fate." f. 23.
39. "Nature, that's Loue." f. 23b.
40. "There's thousand shapes of Fancies." f. 23b.
41. "Thy Loue's a Heretick." f. 24b.
42. "Munson's fine garden." f. 25.
43. * "Loue's Alkimist." f. 26.
44. * "Sighs are turn'd inward." f. 26b.
45. * "Each inward sigh." f. 28.
46. "Thou art Loue's Tyrant." f. 28b.
47. "Thou art Loue's flameing Sun." f. 29b.
48. * "Thou art Loue's Sun." f. 30b.

A song, "Great sums of love," has been cut out here.

49. * "[As thou dost look]." *Imperfect* at the beginning. f. 31.
50. * "Each peece of Loue." f. 31.
51. * "Loue should be gentle." f. 31b.
52. * "Loue is a sickness." f. 32b.
53. * "Lord, what a quoile." f. 33b.
54. * "My Loue is growne soe much." f. 34b.
55. * "My Fancy, not my Loue." f. 35b.
56. * "Wee'le haue Loue's Tryumphs." f. 37.
57. * "I Love thee soe." f. 38.
58. * "When poore." f. 39.
59. * "My Loue's sinns." f. 39b.
60. * "Loue's actuall sins." f. 40.
61. * "Prithee, oh prithee." f. 41.
62. "Oh, how I'm tortur'd." f. 42.
63. * "Thou knows't thou lou'st mee." f. 43b.
64. "The Gods, not able." f. 44b.
65. * "What a fine, thin, coole, airy Loue." f. 45b.
66. "When thy Come's Jackes plaies on thy golden haire." f. 46.
67. "Deare, for to part I was soe loath." f. 46b.

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68. "Thy Loue's Heart's Passion." f. 47b.
69. "Thy Cruelty to mee." f. 48b.
70. "Thus part with thee." f. 49.
71. "As Loue inscrutable." f. 50.
72. "There's nothing that I heare." f. 51b.
73. "'Tis true, I am beseidg'd." f. 52.
74. "Thy Loue is yet a sleepe." f. 53.
75. "Deare, I confesse." f. 54.
76. "The Diuell his witches." f. 55b.
77. "What makes thee cruell." *Imperfect* at the end. f. 56b.

Additional 33235, ff. 47, 50, 63b, 144.

Paper; late 17th cent. Folio. See also under Anthems (vol. i, p. 38).

Songs, with a bass for harpsichord, in score.

1. "Sciocca pur tutti." By J. B. Lully. f. 47.
2. "Alexcis (*sic*), dear." "Dr. Blow." f. 50.
3. "How pleasant is this flowry plain"; with 2-part chorus and symphonies for strings. "Henery Purcell." f. 63b.
4. "Peacefull is he and most secure." "Dr. Blow." Words by Tho. Flatman. f. 144.

Additional 33236, ff. 11b, 72b.

Paper; late 17th cent. Folio. See also under sacred Songs (vol. i, p. 431).

Songs with a bass (figured in the case of no. 2), in score.

1. "Hero and Leander," beg. "Nor coms't thou yet": cantata. "Nic. Laneare." *Imperfect* in the middle. f. 11b.
2. "Fly swift, ye howres." "Henry Purcell." f. 72b.

Additional 33287, ff. 10b–51b *passim*.

Paper; late 17th cent. Large folio. See also under Odes (above, p. 212).

Songs, with accompaniments (in nos. 1–5) for strings and generally flutes, or (in nos. 6–8) with figured basses.

1. "Hark, Damon, hark": dialogue. This and nos. 2–5 are by "Henry Purcell." f. 10b.
2. "How pleasant is this flowry plain"; with 3-part chorus. f. 12.
3. "Oh, what a Scene"; with 2-part chorus. f. 22b.
4. "Soft notes and gently rais'd"; with 2-part chorus. Published in 1685. f. 24b.
5. "Hither! This way bend." f. 44b.
6. "By silver Thames's flowry side." Anonymous. f. 46b.
7. "See, from y^e^ silent grove Alexis flys." By Dr. Pepusch. f. 48.
8. "Tell me, shepherds, have you seen." For the opening recitative, see the end of the song. Anonymous. f. 50b.

Additional 30382, ff. 5, 6, 43.

Paper; end of 17th cent. Folio. See also under Motets (vol. i, p. 285).

Songs; from a collection of music made by Henry Bowman about 1680–1686. No. 2 is his own composition, and possibly also no. 1.

1. "While uulger beautys strive"; with bass. Written at the bottom of two pages. ff. 5, 6.
2. "When I a parting kiss did take": song with 3-part chorus. *Imperfect* at the beginning. f. 43.

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Harley 1266, ff. 1–13b, 21–184b.

Paper; 17th–18th cent. Narrow oblong octavo. See also under Operas (above, p. 238).

CANTATAS, Arias, *etc.*, usually for a soprano, with a bass (occasionally figured) for harpsichord, in score. Anonymous. Nos. 10–12 are in a different hand from all the rest, the first two being dated "Venetia," and the third "Milano."

1. "Care sponde del Tebro." f. 1.
2. "Tra martiri eterni auuinto." ff. 12–13b.
3. "Vaghe fonti." f. 21.
4. "Amante, non è amante." f. 22.
5. "Con la scorta di due stelle." f. 24.
6. "Alma mia, che si può far." f. 26.
7. "Biondo arcier." f. 28.
8. "È pur dolce à chi ben ama"; for a contralto voice. f. 30.
9. "Perch' io voli al sol." f. 32.
10. "Più sempre mi consumi." f. 34.
11. "Il mio cor non è più mio." f. 36.
12. "M'è gradita la Catena." f. 39.
13. "Dal Cielo cader"; with second part, "Sotto l'arco d' un' bel ciglio." f. 41.
14. "Io non ui credo più." f. 51.
15. "Tanto faco (*sc.* foco) accolgo in petto." f. 67.
16. "Non è libero un core che teme." f. 71.
17. "Cara bocca." f. 83.
18. "A Dio, begl' occhi." f. 93.
19. "Era la notte." f. 114.
20. "Credei col gir' lontano dal bel Idolo mio." f. 126.
21. "Rispondete sì ò nò." f. 136.
22. "Il mio cor, chi l' hà." f. 142.
23. "Cieli! Che miro." f. 149.
24. "Ahi, dolci glorie." f. 171.
25. "Lasciami sola à piangere." f. 175.
26. "Son tutte mendaci." f. 177.
27. "Ruisegnol, che uolando uas" (*sic*); for a contralto voice. f. 178b.
28. "Con femmina adirata"; for a contralto. f. 182b.

Harley 1270, *passim*.

Paper; 17th–18th cent. Narrow oblong octavo. The MS. is said by Humphrey Wanley to be "written partly by Mr. Bernard Martin Berenclow, and partly by Doctor Berenclow, his father." It also contains songs from Operas (above, p. 239) and Guitar Instructions (described in vol. iii).

"ARIETTE Italiane" for a soprano voice, with a bass (frequently figured) for harpsichord, in score. Almost all the Italian songs occur, in nearly the same order, in Harley 1273 (above, p. 490).

1. "Per dar Lampo à tuoi Lumi." "Alesº Scarlatti." f. 1.
2. "Lieto festeggia pur cor mio." "Berº Pasquini." f. 3.
3. "Hor dunque perche." "Abb. — Colonnesi." f. 5.
4. "Io non sò se potrai fingere." f. 7.
5. "Si bacia, stringi e godi." f. 9b.
6. "A chi spera di gioir." f. 12b.
7. "Apri le Luci." "Alesº Scarlatti." f. 15b.
8. "Pensieri, consigliatemi." "Berº Pasquini." ff. 17b–18b.
9. "Ama pur mio cor." f. 22.
10. "Chi d' amor paventa il foco." "Alessº Scarlatti." f. 24.
11. "Pensier mio, che v[u]oi da me." f. 27.
12. "No, no, mio core." "[Giacomo] Charissimi." f. 30b.
13. "Che spero, ahi." f. 34b.
14. "Dolce Speranza, non far languire." f. 36.
15. "Armati, cieca Dea." f. 37b.
16. "Fra dolci martiri." f. 38b.
17. "Per diridere un cor amante." ff. 40b–41.
18. "Tormentatemi pur quanto bramate." f. 42b.
19. "Dear, happy groves." f. 46.
20. "From silent shades" [generally known as "Bess of Bedlam"]; by H.

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Purcell. [First published by Playford in *Choice Ayres and Dialogues*, 1683.] f. 49.

21. "Stay, lovly Nimph." The bass is omitted. ff. 54b–56b.

Harley 1272, ff. 1, 10b–75.

Paper; 17th–18th cent. Narrow oblong octavo. See also under Duets (above, p. 60), and Operas (p. 239).

ITALIAN Cantatas and Arias, with a bass (generally figured) for harpsichord, in score. Anonymous, unless the contrary is stated. Nos. 1–19 are in the hand of Bernard Martin Berenclow, who probably composed those that are anonymous; the others are in the hand of Humphrey Wanley.

1. "Aure vaghe." f. 1.
2. "Mi contento d' un sorriso." f. 10b.
3. "Son Amante ne trovo pietà." f. 12b.
4. "Aure, ò voi." f. 13b.
5. "Sovra il sen." "Carissimi." f. 14.
6. "Ch' io manchi mai." f. 15b.
7. "Fidarsi d' Irene." f. 17b.
8. "Su quel labro." ff. 19b, 48.
9. "Temer di chi s' adora." f. 20b.
10. "Il tempo mai non perde." ff. 21b, 45.
11. "Se morir voi mi guidate." f. 22b.
12. "Si, v' intendo, ò miei pensieri." f. 23b.
13. "O lumi, piangete." f. 24b.
14. "Volete cosi." f. 25b.
15. "Io provo nell' alma." "Abb[at]e Colonese." f. 26b.
16. "So che mi piace." f. 27b.
17. "Se t' ama, Filli." "Ales° Stradella." f. 28b.
18. "Dhe (*sic*), svegliatevi, occhi belli." f. 29b.
19. "Con man di Gelsomini." f. 33b.
20. "Lusinghiere pupille nere." f. 37b.
21. "Siete vago, siete bello." f. 38b.
22. "Pensieri, armatevi." f. 39.
23. "Dona mi pace." f. 39b.
24. "Piu cara del Core." f. 40.
25. "Fra gl' assalti di Cupido." f. 40b.
26. "Quel bello, quel labro." f. 41.
27. "Stelle amiche, proteggete." f. 42.
28. "Quanto è dolce quel velen." By A. Scarlatti. f. 42b.
29. "Spero da tè, mio nume." f. 43.
30. "Care fonti." f. 43b.
31. "Dolcissime pene." f. 44.
32. "Lasciami in pace." "Pietro Francesco Tossi" (*sc.* Tosi). f. 44b.
33. "Cara Imago." By the same. f. 45b.
34. "Son vinto; mi rendo." f. 46.
35. "A rallegrar il mondo." "Pietro Francesco Tossi." f. 46b.
36. "Sino à quando." f. 48b.
37. "Hò un Alma." f. 49.
38. "Con le stille del mio pianto." f. 49b.
39. "Deggio, ò Dio, lasciar morire." f. 50.
40. "A voi torno." f. 50b.
41. "Spera ch' il Dio d' amor." f. 51.
42. "Care luci." f. 51b.
43. "La speranza in chi ben ama." f. 52.
44. "Son pur care al sen piagato." f. 52b.
45. "Di morir già non paventa." f. 53.
46. "Che vuol dal mio Core." f. 53b.
47. "L' Aure, le fronti" (? for fonti). f. 54.
48. "Dall' Oriente chiaro." f. 54b.
49. "Dove son l' erbet[t]e." f. 55.
50. "Vaga mia, con chi t' adora." f. 55b.
51. "E tirannico l' impero." "Dom. Gabrielli." f. 55b.
52. "Và lettando (? for luttando) in questo petto." f. 56.
53. "Vendetta, ò cor." f. 57.
54. "Solitari passeggi." "P. Fr. Tossi." f. 58.
55. "Ah, crudele, chi ti pose tanto foco." f. 59.
56. "Sopra il Mar dell' incostanza." f. 59b.
57. "Care larve." "Domenico Gabrielli." f. 60.

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58. "Vezzose pupille." "Tossi." f. 60b.
59. "Tù mi tenti." f. 61.
60. "Cominscia tormentarmi." "P. F. Tossi." f. 62.
61. "Per me, funeste faci." f. 62b.
62. "Dunqu', ò bella mia Diva." "Pietro Francesco Tossi." f. 63b.
63. "Tu mi conforta" (*sic*). f. 64b.
64. "Si, venite, luci adorate." f. 65.
65. "Chi vanta un lieto Core." f. 65b.
66. "La speranza è una Tiranna." f. 66b.
67. "Vieni, ò Sonno." f. 67.
68. "O pace del mio Cor." f. 67b.
69. "Impiaga pur, mio Caro." "Ferdinando." f. 68.
70. "Anche in voi, boschi romiti." "Carlo Pietrogrua." f. 68b.
71. "Stelle, non mi tradite." "Alessandro Stradella." f. 71.
72. "Non spero più di ribacciarmi" (*sic*). f. 73.
73. "Non ti credo mai." f. 73b.
74. "Risuoni festante"; said to be "Altered by Battista Draghi and B. M. Berenclow." f. 74b.

Harley 4685, ff. 65, 65b.

Paper; 17th–18th cent. Oblong folio. The other contents of the MS. are miscellaneous, of English origin.

"Se correndo in seno al mare": song with a bass for harpsichord or violoncello, in score. Anonymous.

Additional 31460, ff. 70, 96b.

Paper; 17th–18th cent. Oblong folio. See also under Anthems (vol. i, p. 44).

Songs with a bass, in score.

1. "Peacefull is he and most secure." "Blow." f. 70.
2. "The Passing-Bell," beg. "Come, honest Sexton"; with chorus. "Matthew Look." f. 96b.

Additional 31503, ff. 2–59b.

Paper; 17th–18th cent. Oblong folio. See also under Motets (vol. i, p. 293).

Italian Cantatas, with a bass, partly figured, in score.

1. "Di Gelsomini." "Bernardo Sabbadini." f. 2.
2. "Per un uolto di Gigli." By F. A. Pistocchi. f. 4.
3. "Scoglio, che in mez[z]o al mar." "B. S[abbadini]." f. 5.
4. "Cerco un fiore." By the same. f. 7.
5. "Colmo d' Amore." By the same. f. 9.
6. "Voi ui partite." "Antonio Bononcini." f. 12.
7. "Già sul margo del rio." By the same. f. 14b.
8. "Frà dubbiosi pensieri." By the same. f. 17b.
9. "O delizia degl' Orti." "Pistocchi." f. 19b.
10. "Non per anche disciolta." "Bononcini. f. 22b.
11. "Per consolar mie pene." By the same. f. 25.
12. "Si, begl' occhi." By the same. f. 27.
13. "A piè della sua Clori." By the same. f. 29.
14. "Dal mio sen." This and nos. 15, 16 are anonymous. f. 31.
15. "Mostruosi Martiri." f. 34.
16. "Filli, Amor di quest' alma." f. 36b.
17. "L' infelice Fileno." f. 39.

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18. "Tortorelle imprigionate." "Pistochi." f. 41b.
19. "Nume Arciero." "Laurenti." f. 44.
20. "Bella Irene." "Conte S. Secondo." f. 47.
21. "Vorrei dirti addio." "Bononcini." f. 49b.
22. "Cieco nume." By the same. f. 52b.
23. "Sù la sponda odorosa." By the same. f. 55b.

All the compositions given above under the name of "Bononcini" are attributed in the index to "[M.] Antonio Bononcini."

Additional 37232, f. 22.

Paper; 17th–18th cent. Folio. The other contents of the MS. are miscellaneous. Presented by William Barclay Squire, Esq.

"HARK, hark! Amenia's voice I hear": melody only of what appears to be a song. Anonymous.

Additional 14186, ff. 101–105b.

Paper; early 18th cent. Oblong folio. See also above, p. 240.

ITALIAN CANTATAS, with a figured bass for harpsichord, in score. Anonymous.

1. "Irene, Idolo amato." f. 101.
2. "Se in questa lontananza." f. 108.

Additional 14243.

Paper; ff. 30. Early 18th cent. Quarto.

"ARIE Gravi Per Scola Di Ben Cantare"; consisting of "ottave," "madrigali," *etc.*, for a soprano voice, with a figured bass for harpsichord, in score, by Tommaso Carapella.

1. "Io mi rivolgo in dietro": sonnet. f. 8.
2. "Là, tra 'l sangue e le morti." f. 4.
3. "Che fa più meco il pianto." f. 4b.
4. "Chiamagli, abitator del' ombre eterne." f. 5b.
5. "Quanto di me pjù fortunate siete." f. 7.
6. "Su l' ali d'un sospiro." f. 8.
7. "Chi nutrisce tua speme." f. 8b.
8. "Misera ancor presumo." f. 9b.
9. "Qual sonno." f. 10.
10. "Volea gridar." f. 11.
11. "A riguardar sovra il guerrier." f. 11b.
12. "Giunto a la tromba." f. 12b.
13. "Dunque perpetuo sonno": scena. f. 13.
14. "Rimanti in pace." f. 14b.
15. "Ne te Sofia produsse." f. 15b.
16. "Ardo si, ma non t' amo." f. 16.
17. "Ardo per te." f. 17.
18. "Al vostro lampeg[g]iar." f. 18.
19. "Dove hai tu sede, Amore." f. 19.
20. "Misera, non, non credea." f. 20.
21. "Infuriossi all' hor Tancredi." f. 20b.
22. "Signor, non sotto l' ombra." f. 21b.
23. "All' hor ristette il Cavaliero." f. 22.
24. "Ma che? Son colpe umane." f. 22b.
25. "Sia questa pur tra le mie frodi." f. 23.
26. "D' un bel pallore." f. 24.
27. "Poich' ella in se tornò." f. 25.
28. "Vna amorosa guerra." f. 25b.
29. "Amico, hai vinto." f. 27.
30. "Io vivo? Io spiro ancora." f. 27b.
31. "Dan rimbombo le valle." f. 28b.
32. "Talor dice 'Il mio ben.'" f. 29b.

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Additional 17850, f. 35b.

Paper; early 18th cent. Large folio. See also vol. i, p. 184.

"DAMON, shure you love another": song with accompaniment for 2 flutes, by William Gorton. *Autograph.*

Additional 22911, ff. 456, 460.

Paper; early 18th cent. Oblong duodecimo and folio. See also above, p. 208, and under Treatises, *etc.*, in vol. iii.

MELODY of a song, beg. "Πουρνό, πουρνό, σικόθικα ταιδόνι" (f. 456). The words are given *in extenso* in ordinary letters on f. 460.

Additional 31405, f. 144.

Paper; early 18th cent. Folio. See also vol. i, p. 48.

SONG; imperfect at the beginning, ending "....th' inevitable time assign'd by Fate to Lov[e]'s approaching near." With figured bass. Anonymous.

Additional 31453, ff. 169–192 *passim*.

Paper; early 18th cent. Folio. See also above, p. 244.

SONGS, with a bass.

1, 2. "Come, sweet Lass," and "Why does Willy shun his dear": Scotch songs. "Jeremiah Clark." f. 169.
3. "Enchanted by your voice": Song to a ground. "Henry Hall." f. 169b.
4. "Who can behold Florella's Charms." "Hen. Purcell." f. 170b.
5. "Upon the wings of love": Scotch song. Anonymous. f. 177.
6. "Jockey was as brisk and blith." Anonymous. f. 177b.
7. "Vpon my way from Fife." Anonymous. f. 178.
8. "I'm vex'd to think that Damon woes (*sic*) me." Anonymous. f. 178b.
9. "While, Galathea, you design." "Henry Hall." f. 181.
10. "Fair, angry nymph." "[James ?] Hart." f. 184.
11. "Ye mortals that love drinking." *Imperfect.* In a different and rather later hand. Anonymous. f. 192.

Additional 31461, ff. 68–83, 84b–101b *passim*.

Paper; early 18th cent. Quarto. See also vol. i, p. 50.

SONGS, with a bass, in score, in the hand of James Kent. Anonymous, unless the contrary is stated.

1. "L'Aura che qui respira." f. 68.
2. "La Colomba innocente." f. 68b.
3. "Ruscelletto limpidetto." f. 68b.
4. "Contento il mio Desio." f. 74b.
5. "Cloe one night." "Fr. Hugh (?)." f. 76b.
6. "Only tell her that I love." f. 78b.
7. "See there the joy and torment of my Soul": Cantata. "Dan Purcell." f. 80.
8. "Solo pietà vi chiede." f. 82b.
9. "Spare my sorrow, Rural Pleasure." f. 84b.
10. "As Chloe the soft Artist of the Plain": Cantata. f. 86.
11. "Fly from my sight, Deceiver!

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Go." By D. Purcell. [From "Ibrahim xii," 1696.] f. 93b.
12. "Fly, ye winged Cupids, fly." f. 94b.
13. "Ye tuneful numbers": Song, with Symphonies for violins. "Dr Croft." f. 96b.

Additional 31487, ff. 1–169.

Paper; early 18th cent. Oblong folio. The MS. belonged to J[ames] Pears, of St. Mary's Hall, Oxford. It also contains a secular Duet (above, p. 62).

CANTATAS, mostly for a treble voice, with a figured bass for harpsichord (unless the contrary is stated), in score.

1. "Amo ne sò comprendere." "Gio. Domco Pacini." f. 1.
2. "Io che sol conoscea." By the same. f. 9.
3. "All' armi, ò pensieri"; with trumpet, *etc.* "Alesso Melani." f. 19.
4. "Quanti affanni." "Alesso Scarlatti." f. 35.
5. "Sù le sponde del Tebro"; with trumpet, violins, *etc.* By the same. f. 43.
6. "Euridice," beg. "Del lacrimoso Lido." By the same, 1699. f. 62.
7. "Vado ben spesso." "Gio. Bononcino." [Usually attributed to Salvator Rosa.] f. 79.
8. "Vanne, abbatti"; with trumpet, strings, *etc.* "Bononcino." f. 84.
9. "Mi sorge à poco"; with strings, *etc.* This and nos. 10–13 are anonymous. f. 96.
10. "Feroci pensieri." f. 106.
11. "Tu cominci ad agitarmi": with violin (?). f. 116.
12. "Moro, peno." f. 120.
13. "Troppo vago." f. 124.
14. "Già languiua la notte." "Allesso Stradella." f. 128.
15. "Il Nerone," beg. "Sopr' un eccelsa Torre"; for a bass voice. By the same. f. 152.

Additional 31488, ff. 2–36, 116–185.

Paper; early 18th cent. Oblong folio. The MS. belonged in the 18th century to [William?] Savage, and in 1817 to R. J. S. Stevens. See also above, pp. 15, 62, 244.

CANTATAS, *etc.*, with a figured bass for harpsichord, in score.

1. "Nettuno, or sì, ti prego." "Gregorio Cola." f. 2.
2. "Pensieri seueri." By the same. f. 19.
3. "Quando mai uermigli labri." "Bononcini." f. 32.
4. "Lontano dal suo bene." "Alesso Scarlatti." f. 36.
5. "Tormentatemi pur, furie d' amore." By the same. f. 116.
6. "Il Coriolano," beg. "La Fortuna di Roma." By the same. f. 124.
7. "Sopra un' eccelsa torre." "Alesso Stradella." f. 136.
8. "La Morte di Sececa" (*sc.* Seneca), beg. "Se Nerone mi uuol morto." By the same. f. 156.
9. "La Lucretia Romana," beg. "Lasciato hauea l' adultero." "Scarlatti." f. 166.

Additional 34291, ff. 1–4b.

Paper; early 18th cent. Oblong octavo. See also above, p. 62.

"LA VIOLA Mammola: Cantata à Canto solo con V. V., di Ant Caldara." In score. *Autograph.* It begins "Violetta vezzosetta."

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Additional 22104, ff. 1–84.

Paper; A.D. 1700, *etc.* Oblong quarto. See also above, pp. 68, 245.

CANTATAS, *etc.*, with accompaniments for strings (unless the contrary is stated), and a figured bass for harpsichord, in score. No. 1 was written at Rome in 1700.

1. "La Luccioletta," beg. "Mentre il suo caro gregge." "Priore Pacieri." f. 1.
2. "Mentre Clori"; with flutes. Anonymous. f. 28.
3. "Vá, credi." "Gio. Bononcini." f. 41.
4. "Cara, si! Tu mi consumi": aria. By the same. f. 64.
5. "Leandro, anima mia"; with a figured bass only. "[Alessandro?] Scarlatti." ff. 72–84.

Additional 22099, ff. 30b–78 *passim*.

Paper; about 1704–1707. Folio. See also above (p. 247).

SONGS, mostly with a figured bass, in score, by English composers or Italians connected with England.

1. "By purling streams"; with flute obbligato. "Croft." f. 30b.
2. "In pitty let the poor Marcellis dye." "C. B[assano]." f. 36b.
3. "Cupid wounded," beg. "In a garden t'other day." By the same. f. 37b.
4. "The Happy Pair," beg. "Ianthe the lovely"; written on the Queen's birthday. "Barret." f. 41.
5. "Bess of Bedlam," beg. "From silent shades." "H. P[urcell]." f. 41b.
6. "Tom of Bedlam," beg. "Forth from the dark and dismal cell." [The tune taken from an early Gray's Inn Masque, printed for the first time in Playford's *Dancing Master*, 1650. See *Popular Music*, 1893, i, p. 179.] f. 42b.
7. "Celia, that I once was blest." "P[urcell]." f. 44.
8. "Love in their little veins." By the same. f. 47.
9. "S' envola il dio d' amore": aria. "Bononcini." f. 49.
10. "Il mio cor sempre costante": aria. Anonymous. f. 50.
11. "Seek not to know"; with oboe obbligato. "H. P[urcell.]" f. 52b.
12. "Allarmi, pensi[e]ri." Anonymous. f. 54.
13. "Here is Hymen." "Courtivill." f. 54.
14. "Pretty swallow." "C. Bassano of L[ondon?]." f. 54b.
15. "What a sad fate." "H. Purcell." f. 59.
16. "Oh let me weep"; with violin obbligato. "H. Purcell." f. 59b.
17. "Hark, hark! The ecchoing air." By the same. f. 62b.
18. "O solitude, my sweetest choice." By the same. f. 63.
19. "Liberia's all my thought and dream." "Barret." f. 69b.
20. "As Cupid roguishly one day." "Eccles." f. 70b.
21. "Oh do not near the waters move." Anonymous. f. 71.
22. "Sabina has a thousand charms." "Dr. Blow." f. 73.
23. "Sappho to Venus," beg. "Oh Venus, Daughter of the Mighty Jove": cantata. By the same. f. 73b.
24. "Philander, do not think of arms." By the same. f. 75b.
25. "La speranza serve": aria. Anonymous. f. 75b.
26. "Mai perdono": aria. Anonymous. f. 76.
27. "Crudel, che d' un alma l' affanno." Anonymous. f. 76.

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28. "All' armi, m[i]ei spirti seguaci." Anonymous. f. 76b.
29. "Amor porta le pene": aria. "S^r Stephano" (*sc.* Agostino Steffani). f. 77.
30. "Per rendar (*sic*) me beato": aria. "Bononcini." f. 77.
31. "Sembra caro l' infante Cupido": aria. By the same. f. 77b.
32. "Vezzose pupille." By P. F. Tosi. f. 78.

Additional 14226, *passim*.

Paper; A.D. 1706–1726, *etc.* Oblong folio.

CANTATAS, *etc.*, for a soprano voice (with one exception, no. 14), with a bass, frequently figured, in score. The names of any other instruments employed, as well as those of the composers, are given below, where known. At the end is written "Fine. Agosto, 1726."

1. "O Metilde, Anima mia." "Diogenio Bigaglia." f. 2.
2. "La Nauicella," beg. "Se scampa dal periglio." "Giuseppe Montulli" (*sc.* Montuoli). ff. 6–12b.
3. "Scoglio, ch' in mezzo all' onde." "Rinaldo di Capua." f. 16.
4. "Clori, uezzoza e bella." "Giuseppe Porsile." f. 20.
5. "Io per non piangere non voglio amar"; with lute obbligato. f. 24.
6. "Rondinella uaga." By G. B. Buononcini. f. 28.
7. "E sarà la mia fede." "— Ficca." f. 32.
8. "Più tempo fortunato." 1706. f. 36.
9. "Clori pur troppo bella." "— Giacommetti" (*sc.* Geminiano Giacomelli?). f. 42.
10. "Che colpa questo core." f. 50.
11. "Amo e sperar non posso." "Abbate de Russi." f. 53.
12. "Ecco, Dorinda, il giorno"; with strings. "Gio. Bononcini." f. 57.
13. "Queste uoci dolenti." "[F.] Gasparini." f. 71.
14. "All' ombra del più uerde ameno Colle"; for a contralto voice. "Tomaso Carapella." f. 75.
15. "Verdi colli." "— Ristori [of Venice]." 1719(?). f. 82.
16. "Son tradito." "Gio. Paolo di Domenico." At the end is written "D. Nicola Mirabelli....1706." f. 86.
17. "Rosminda, oh Dio." "Francesco Mancini." *Imperfect* at the end. f. 90.
18. "Doppo tante e tante pene." By Baron E. d'Astorga. f. 93.
19. "Quando satia sarai." f. 97.
20. "E contento." "Angelo Fiorentino." f. 101.
21. "Cruda, deh, come puoi": described as "Cantatina." "Tomaso de Mauro." f. 105.
22. "Olimpia abbandonata," beg. "Doue sei, che non ti sento." "L[e]onardo Vinci." f. 108.
23. "Amai gran tempo." "Nicola Sabbatino." ff. 114–119.
24. "Fiori, piante." "Tomaso de Mauro." f. 124.
25. "Ritorno a riuederui": described as "Canzona." *Imperfect* at the end. f. 132.
26. "Il mio Cor, che stà in Catene." "Fran. Supriani" (*sc.* Superani). f. 136.
27. "Chi m' inuola dà te." By the same. f. 140.
28. "Quanto dolce è quell' ardore"; with oboe, *etc.* "Francesco Mancini." *Imperfect* at the end. f. 143.
29. "È bello l' Idol mio." "Tomase (*sic*) de Mauro." f. 147.
30. "Godi, mio cor." "Giulio Viva." f. 151.

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Additional 30310, ff. 2–12b.

Paper; A.D. 1708. Oblong folio. See also above, p. 288.

CANTATA, beg. "Lungi dal mio bel Nume"; for a treble voice, with a figured bass for harpsichord, in score. [By Handel.] "Roma. Il dì 3 di Marzzo, 1708." *Autograph.* No. 25 of the Händel-Gesellschaft's edition of the Cantatas. At f. 8 begins a transcript of the song in a later hand.

Additional 34204, f. 21.

Paper; about 1708. Oblong octavo. See also under Flute Solos, in vol. iii.

WORDS and melody of an Aria, beg. "Son come farfaletta." Anonymous.

Additional 31507.

Paper; ff. 129. After 1708 (latest date). Oblong folio. Apparently given to James Pears in 1808 by Mrs. Lawrence, of Gt. Marlow.

CANTATAS with a figured bass for harpsichord, in score, by Alessandro Scarlatti. Apparently the last volume of a collection of his songs arranged alphabetically.

1. "Và pur lungi da me." f. 2.
2. "Vaga Eliza," 1708. f. 15.
3. "Vieni, ò Caro Mirtillo," 1708. f. 22.
4. "Vn sol' guardo." f. 32.
5. "La Lucioletta," beg. "Vn sospiro d' un Amante." f. 89.
6. "Voi ben sapete." f. 51.
7. "Voi giungeste, ò vaghi fiori." f. 60.
8. "Veggio l' Idolo mio." f. 66.
9. "Una beltà ch' eguale." f. 72.
10. "Vaghi fonti di luce. f. 79.
11. "Venne ad' amor desio." f. 90.
12. "Vorrei Filli," 1705. f. 99.
13. "Venite, amici." f. 109.
14. "Zeffiretto, che indrizzi." f. 122.

Additional 31639, ff. 2–7b.

Paper; A.D. 1709 (?). Oblong octavo.

"SON più dì che sospirando la mia Clori io uò cercando": Cantata for a soprano voice, with a figured bass for harpsichord, in score, by Baron d' Astorga, composed at Mantua in 1709.

Additional 34056, 34057, *passim.*

Paper; A.D. 1709, 1710. Oblong folio. The MS. belonged to a member of the Rivers family. Add. 34056 also contains a sacred Duet (vol. i, p. 174).

"CANTATE Musicali Di Diuersi Autori—Parole Dell' Ecc^mo D. Antonio Ottoboni .... Unite in Roma....1709....1710." Accompanied (with two exceptions, indicated below) by a figured bass for harpsichord alone, in score. In two volumes.

34056. 1. "Lidia, sul tuo bel viso." "Fran^co Magini." f. 2.
2. "Inuida di mia pace." "Ant^o Caldara." f. 10.

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3. "Filli, già che la sorte." "Gioseppe Mozzi." f. 20.
4. "Del costante amor." Anonymous. f. 26.
5. "Alma, tu che dal cielo." Anonymous. f. 32.
6. "Vi comanda." "Alessandro Scarlatti." f. 40.
7. "Il pensiero." "F[ilippo] A[madei]," 1709. *Autograph* (?). f. 48.
8. "Alma, tu che dal Cielo"; with violins, *etc.* (Different from no. 5.) "Alessandro Scarlatti," 1709. f. 52.
9. "Aquila generosa." "Ziani." f. 68.
10. "O che mostro." "Alessandro Scarlatti," 1709. f. 76.
11. "Nò, non posso fingere." By the same. f. 84.
12. "Amici, s' è vinto." By the same. f. 92.
13. "A penar' son' tant' auuezzo." "Vittorio Chiccheri." f. 100.
14. "Ò sol' degl' occhi." "Alessandro Scarlatti." f. 105.
15. "Spero ch' haurò la pace." By the same. f. 115.
16. "La mia Donna." Anonymous. f. 124.
17. "Mal sicuro." "Alessandro Scarlatti." f. 132.
18. "Per farmi amar." By the same. f. 140.
19. "M' ha diuiso il Cor." By the same. f. 148.
20. "La face d' Amore." By the same. f. 156.
21. "Elpino innamorato"; with violins, *etc.* "Ant° Caldara." f. 182.
22. "Augelletto garruletto." "Attilio Ariosti." f. 200b.
23. "Ardo, nè so per chi." By the same. f. 205.
24. "Or vantateui." By the same. f. 208b.
25. "Tu mi credi geloso." "Fran[ces]co Gasperini." f. 212b.

34057. 1. "Cara Filli." "Carlo Fran[ces]co Pollaroli." f. 2.
2. "Vado in traccia di qualche contento." By the same. f. 10.
3. "Ben amare è ben seruire." By the same. f. 18.
4. "Son amante, mà senza conforto." By the same. f. 26.
5. "Son geloso." "Fran° Magini." f. 34.
6. "Ti viddi, Idolo mio." "Carlo Fran° Pollaroli." f. 42.
7. "Quel destin." By the same. f. 48.
8. "Sperai dal tempo aita." Anonymous. f. 54.
9. "All' or' ch' auerso fato." Anonymous. f. 60.
10. "Solca il mare." "Fran[ces]co Magini." f. 67.
11. "Innocente desio." By the same. f. 77.
12. "All' or ch' auerso fato" (different from no. 9). Anonymous. f. 83.
13. "Se ristori mia bella speranza." "Carlo Fran[ces]co Pollaroli." f. 91.
14. "Pouera Poesia." "Carlo Cesarini." f. 97.
15. "Inuida di mia pace." By the same. f. 101.

Egerton 2513, *passim*.

Paper; about 1711. Oblong duodecimo. The MS. belonged at one time to [Heinrich August] Hoffmann von Fallersleben, who presented it in 1848 to — Erz. See also above, pp. 3, 203; and under Dances, in vol. iii.

Songs accompanied (except nos. 12–16) by a bass for harpsichord; from "Hortus Musicus conscriptus à Friderico Jacobo Lauen. Anno 1711."

1. "Was ich liebe lieb' ich treu." f. 12b.
2. "Immerhin aus dem Sinn." f. 14b.
3. "Vergönnet mir ihr, Schönen." f. 16.
4. "Ich hoffe was." f. 16b.
5. "Geliebter Auffenhalte süssen Ruh." f. 17b.
6. "Unser Cap'lan Stolpert." f. 18b.
7. "Mein Engel, lass uns heimlich lieben." f. 19b.

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8. "Wenn mein Mädgen ein Nelken Stock wär." f. 20b.
9. "Tausend Vergnügung muss mir geschehn." f. 21b.
10. "Willst du mein Leben dich nicht entschliessen." f. 22b.
11. "Ihr angenehmsten westen Winde." f. 25b.
12. "Englische Seele." f. 31b.
13. "Alle Weiber." f. 32.
14. "Die Blumen deiner schönen Wangen." f. 36b.
15. "Ach, solt ich dich nur wissen." f. 37b.
16. "Dich veneriret mein Hertze." f. 39.

Egerton 2464, ff. 2, 11.

Paper; A.D. 1712, *etc.* Oblong folio. See also vol i, p. 199.

CANTATAS, with symphonies and accompaniments for two violins and violoncello, in score. *Autograph.*

1. "Credi mi pur che t' amo." "Nicolò Porpora." 1712. f. 2.
2. "Il Genio," beg. "Irene, Idolo mio." "Antª Caldara." Dated "1771" (probably for 1721). f. 11.

Additional 29963, *passim.*

Paper; A.D. 1712, *etc.* Oblong folio. Belonged to J[oseph] M[acdonald] Harris. See also above, p. 248.

CANTATAS, *etc.*, with a bass (generally figured) for harpsichord and occasionally accompaniments for other instruments (where indicated below), in score. Unless the contrary is stated, they are for a soprano voice and anonymous. Of the first eleven numbers, ascribed to "Bononcini," nos. 1, 5, 7 and 9 are possibly by Marcantonio; the others are by Giovanni [Battista].

1. "Impara a non dar fede." f. 2.
2. "Sciolto in placidi vmori." f. 6.
3. "Api, che raccogliete." f. 10.
4. "Io ui chiedo, ò selue amene"; for a contralto voice, with flutes, *etc.* f. 14.
5. "Dalisa, oh Dio." f. 26.
6. "Vi conosco, occhi bugiardi." In two keys. ff. 30, 47b.
7. "Titolo di costante non merta." f. 34.
8. "Bella donna costante," beg. "Ch' io ti manchi di fede." f. 37.
9. "Vo cercando in ualli." f. 39.
10. "Filli uezzosa." f. 40.
11. "Ecco, da me partita." ff. 42b–50b.
12. "Pur ui riueggo ancora." f. 60.
13. "Và girando intorno." "[Agostino] Steffani." f. 64.
14. "Detto (*sic*) lungi da te." f. 68.
15. "In questo core più va crescendo il rio dolore." This and nos. 16–20 are by "Baron [Emanuele] d' Astorga." f. 73.
16. "Doppo tante e tante pene." f. 77.
17. "E possibile, o Dio." f. 81.
18. "Dormiua in grembo ai fiori"; for a contralto voice. f. 85.
19. "Del sol cocente per fuggir l' oltraggio." f. 89.
20. "Fè sette uolte il Maggio riuedir l' erbe." f. 92.
21. "Dal fatale momento che ti mirai." f. 98.
22. "Stelle spietate." f. 102.
23. "Mia bella Clori." This and nos. 24, 25 are by "Fran[ces]co Mancini." f. 106.
24. "Inuan di sdegno s' arma"; for a contralto voice, with strings, *etc.* 1712. f. 110.
25. "Lettera in Lontan[an]za," beg. "Scriue d' orror di morte." f. 113.
26. "L' Aquellino," beg. "O de' Pastori diletto stuolo." "Alessª Scarlatti." f. 117.
27. "Quanto somigli a Clori." "Francesco Gasparini." f. 129.
28. "Foolish Love, I scorn thy darts." f. 133.

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Additional 31993.

Paper; ff. 50b–55b, 57b. About 1712. Oblong quarto. See also above, p. 248.

SONGS with a bass, generally figured, for harpsichord, in score, by anonymous composers.

1. "Beltà costante." f. 50b.
2. "Vado ben spesso." By G. B. Buononcini or Salvator Rosa. f. 51b.
3. "Se a chiamar il caro bene." f. 52b.
4. "Rivo, che tumido s' ingrossa d' onda." f. 54b.
5. "Daphne the beautyfull": cantata for soprano. f. 57b.

Additional 31455 (part iii, f. 22b; part iv, f. 41).

Paper; after 1713. Small folio. See also above, p. 249.

"THE DREAM," beg. "When gentle sleep," by Dr. W. Croft. Bass and thorough-bass parts.

Additional 31549, ff. 1–3b.

Paper; A.D. 1715. Oblong folio. Belonged to Cherubini.

"SENTI, deh, senti, oh Clori": Cantata for a soprano voice, with a bass for harpsichord, in score, by Antonio Caldara. *Autograph.* At the end is written "20 Maggio, 1715, in Roma; et è una grande ragazzata."

Additional 14225, *passim.*

Paper; about 1715–1724, *etc.* Oblong folio. See also vol. i, p. 484, and above, p. 63.

CANTATAS, Arias, *etc.*, mostly for a soprano voice, with a bass (frequently figured) for harpsichord, in score. Other instruments employed are named below.

1. "Mia Climene." "Alessandro Scarlatti." f. 2.
2. "Quella Filen' son." "Benedetto Marcelli." f. 12.
3. "L' Arianna," beg. "Mentre desta del sonno." "Giuseppe Montulli" (*sc.* Montuoli). Written for the use of Eleonora Vercillo. f. 19.
4. "Se di te più uezzosa." Anonymous. f. 27.
5. "Nouuo dardo il sen m' impiaga." Anonymous. f. 29.
6. "Questa dunque è la selua." "Porpora." f. 33.
7. "Idolatrata." By the same. f. 37.
8. "Con trasparente uelo." "Caualier [Alessandro] Scarlatti." f. 41.
9. "Chi potrà del cor mio." "Lorenzo Rispoli." f. 47.
10. "Lungi dal suo Fileno." "Niccolo Porpora." f. 51.
11. "Se piangi per amor." Anonymous. Transcribed by — Ciccillo. f. 55b.
12. "Ti parlo e non m' ascolti." "Baron dell' Astorga." f. 57.
13. "Ecco ch' a uoi ritorno." "Alessandro Scarlatti." Apparently transcribed by — De Magistris. f. 61.
14. "Già che la bella Clori parte." "Ben^e Marcelli." Belonged to — Nannini in 1732. f. 65.
15. "Pecorelle, che pascete." "[Benedetto] Marcelli." Apparently transcribed by — De Juliis in 1715. f. 69.
16. "O Pastori, io u' auiso." "Nicolò Porpora." f. 73.
17. "Se l' amarti è delitto." "Baron

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di Astorga." Belonged to — Nannini. In the same hand as no. 14. f. 77.
18. "Questo è il Platano." "Porpora." f. 81.
19. "Sul' margine fiorito." "Alessandro Scarlati." ff. 84–84b.
20. "Che mi gioua esser gradito." Anonymous. Apparently *autograph*. f. 89b.
21. "Qual sia dentro al tuo core." "Baron d' Astorga." f. 91.
22. "Col tuo dolce mormorio." "Nicolò Porpora." f. 96.
23. "Aueua l' idol mio bel volto"; with lute obbligato. Composed or owned by "Francesco Moretto (?)." f. 100.
24. "Voglio morir costante." Anonymous. f. 102b.
25. "Qual frà speme e frà martire"; with violin, *etc.* "[? Alessandro] Scarlat[t]i." ff. 104–105b.
26. "Vn sol guardo." "Benedetto Marcelli." f. 109.
27. "O Metilde, Anima mia." "[Diogenio] Bigaglia." f. 113.
28. "Ahi, Clori amata." "Carlo Cesarini." 1718. f. 118.
29. A Cantata, *imperfect* at the beginning and the end, possibly beg. "[Posso lasciar di] uiuere." Anonymous. f. 122.
30. "Come di uaghi fiori." "Baron d' Astorga." 1724. f. 124.

Additional 14215.

Paper; ff. 129. After 1717. Oblong folio.

CANTATAS, with a bass (usually figured) for harpsichord, in score. Nos. 16, 18, 19, and 24 are for a contralto voice; the others are for a soprano.

1. "Sfortunati miei sospiri." "Benedetto Marcelli." f. 3.
2. "Ingiustissimo Amor." "Caualiere Alessandro Scarlatti." f. 7.
3. "Farfalletta semplicetta." "Nicolò Porpora." Copied by — Sarao. f. 13.
4. "Mitilde, oh Dio." "Fran^co^ Mancini." This and nos. 5, 9, 11, 15, and 24 are in the hand of "Comes" (see f. 71b). f. 17.
5. "Sù la Cima d' un monte." "Nicolò Porpora." f. 22.
6. "Queste torbide e meste onde." "Caualier [Alessandro] Scarlatti." 1717. f. 26.
7. "Quanto piace à gl' occhi miei." "Fran^co^ Anto^o^ Pistocchi." f. 33.
8. "Alme, uoi che prouaste." "Alessandro Scarlatti." This and nos. 10 and 11 are probably the pieces referred to on f. 1b as ordered for a collector of the name of Torrignanò (?). f. 37.
9. "Clori, dal colle al prato." "[Michele] Anto. Bononcini." f. 43.
10. "Or che di te son priuo." "Alessandro Scarlatti." f. 47.
11. "Semplice Farfalletta." "Antonio Pistocco." f. 52.
12. "Sù la sponda fiorita." "Alessandro Scarlatti." f. 56.
13. "Quando penso a gl' affanni." "Baron d' Astorga." f. 60.
14. "Torna Aprile." By the same. f. 64.
15. "Amor crudele." "Nicolò Porpora." f. 68.
16. "Deh', lasciatemi in pace." By the same. f. 72.
17. "Ritorna al uago Aprile." "Baron d' Astorga." f. 79.
18. "Ninfa crudel." "Alessandro Scarlatti." f. 83.
19. "Mentre doglioso." "Nicolò Porpora." f. 89.
20. "Lontananza e gelosia." "Bende^o^ Marcelli." In the same hand as no. 3. f. 97.
21. "Lontano bench' io sia da te." "Anto. Pellaroli." f. 104.
22. "Da sete ardente afflitto." By Handel. f. 108.
23. "Sento là nel ristretto." By the same. [Differing slightly from both the Händel-Gesellschaft's versions.] f. 112.
24. "A uoi torno, o selue care." By the same (originally attributed in the index to F. Mancini). f. 116.

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25. "Pecorelle, correte." "Fra^co Mancini." f. 120.
26. "In quest' amena sponda." "Giacomo Perti." f. 126.

Additional 14227, *passim*.

Paper; about 1718–1729, *etc.* Oblong folio. See also above, p. 279; and under Tréatises (1st half of 18th cent.), in vol. iii.

CANTATAS, *etc.*, for a single voice (generally soprano), with a bass (frequently figured) for harpsichord, or (nos. 4–7) with strings, in score.

1. "Quando vegio un Gelsomino." This and nos. 2, 3 are by "Cau^re Alessandro Scarlatti." f. 3.
2. "Amo, ma L' Idol mio." f. 7.
3. "Nei languidi respiri." Written for the use of Eleonora Vercillo. f. 13.
4. "Luce degl' occhi miei." This and nos. 5–7 are by "Gio^ni Bat[tis]ta Pergolesi." ff. 19–27b.
5. "Non si chillo" (*sic*). f. 36.
6. "Lo caso mio è accossi" (*sic*). f. 40.
7. "Nel chiuso centro." f. 46.
8. "Oh Dio, qual duolo sia." This and nos. 9, 10 are by "Leonardo Leo." f. 60.
9. "Amore e gelosia." f. 67.
10. "Or che barbara sorte." 1722. f. 71.
11. "Siedi, Amarilli mia"; for a contralto voice. This and nos. 12–15 are by "Nicolò Porpora." f. 75.
12. "Questa dunque è la selua." 1724. f. 79.
13. "D' Amor la bella pace." 1729. f. 85.
14. "Speranze del mio cor." f. 91.
15. "Sotto l' ombra d' un faggio." 1726. f. 95.
16. "Vissi li miei prim' anni lieti." "A° Caputi." *Autograph.* f. 102.
17. "Aure, che qui d' intorno." "Dionigi Bigaglia." f. 104.
18. "T' amai, Filli." "Gioseppe de Goetis *e poi* Vincenzo Panza." Apparently in the hand of the latter. ff. 110–111b.
19. "Sù la nascente erbetta." "Baron d' Astorga." 1718. Written for the use of Eleo[no]ra Vercillo. f. 118.
20–22. Three anonymous Ariette, viz. "Cara beltà," "Riposa nel mio amor," and "Core amante." ff. 121, 123, 124b.
23. "Quanto sarei felice." "Tomaso de Mauro." Transcribed by Gennaro Corzi. f. 127.
24. "Pregare Amor uorrei." "Carmine Giordano." f. 131.
25. "Tutto amore." "Gio. Adolfo Hasse *detto* il Sassone." f. 134.
26. "Poiche l' empio destin uuol." "Tomaso Carapella." f. 140.
27. "Celinda, anima mia." "Fran^co Mancini." f. 147.
28. "Meste pupille." "Giuseppe Montulli, *Nap[olitano]*." f. 153.
29. "Idolo mio, si fortemente Amore." "Tomaso de Mauro." f. 161.

Additional 14222.

Paper; ff. 105. A.D. 1720, *etc.* Oblong folio.

CANTATAS for a contralto voice, with a bass (frequently figured) for harpsichord, in score. Other instruments occasionally employed are mentioned below. Where the contrary is not stated, they are by Nicolò Porpora. For the hands, *cf.* Add. 14213 (18th cent.), described below.

1. "Torno a uoi, piante amorose"; with 2 flutes, *etc.* "Giouanno Bononcini." f. 2.
2. "Ecco che il primo albore"; with strings. f. 12.
3. "Piante amiche." "Benedetto Marcelli." f. 27.
4. "Aure care, Frondi amene." "Diogenio Bigaglia." f. 34.
5. "Vedi, mio core." Anonymous. f. 40.

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6. "Ecco, l'infausto lido." f. 48.
7. "D' amor la bella pace." f. 56.
8. "Pouero flor di Clizia." f. 62.
9. "Ninfe e Pastor." f. 70.
10. "La viola che languiua." f. 77.
11. "Speranze del mio cor." Sung by Marianna Perelli. f. 84.
12. "Freme il mar"; with violins in unison. 1720. *Autograph.* f. 91.
13. "Ti sento, amor." Anonymous. f. 98.
14. "Narciso," beg. "Dalle bellezze sue preso." f. 102.

Additional 31502, *passim.*

Paper; about 1721. Narrow oblong octavo. See also above, p. 251.

ARIETTAS (consisting frequently of two verses), Cantatas, *etc.*, for a soprano or (nos. 3, 13, 15 and 18) contralto voice, with a bass (generally figured) for harpsichord, in score. At the beginning of no. 1 is written "Sarra (*sc.* Domenico Sarri) di Napoli, 1721"; which possibly applies to other songs besides.

1. "Astri fierissimi." f. 2.
2. "[B]enche rigide, luci belle." f. 7.
3. "Bella mano." f. 14.
4. "Che in pianti gl' amanti distillino il core." "[Alessandro ?] Scarlatti." f. 18.
5. "Due pupille mi saettano." "Alessandro Melani." f. 22.
6. "Del cor suaniscono gli affanni." "Aless° Scarlatti." f. 26.
7. "E tempo, o luci belle." f. 30.
8. "Godete, o pensieri." "Alessandro Scarlatti." f. 34.
9. "Il mio cor ne' suoi dubij." f. 38.
10. "In amar, deh, lasci il piangere." This and nos. 11, 12 are by "Alessandro Melani." f. 41.
11. "[L]a donna senza amor." f. 46.
12. "[L]a fortuna à miei pensieri si dimostra." f. 52.
13. "La sorte mi tormenta." "Aless° Scarlatti." f. 56.
14. "Mi tormenta gelosia." f. 60.
15. "M' ha ferito." f. 64.
16. "Non poter nel duol morire." "[Alessandro ?] Scarlatti." f. 68.
17. "Non merbo (*sc.* merto) pietade." f. 74.
18. "Penso, ne so risoluere." f. 77.
19. "Piangete, ohimè." "Giacomo Carissimi." f. 81.
20. "Pupillette, uoi siete si belle." f. 87.
21. "Più non gioua esser costante." "Alessandro Melani." f. 89.
22. "[P]iangere e sospirar." f. 93.
23. "Quanto è dolce quel uelen." "Aless° Scarlatti." f. 98.
24. "Sorte, destino." f. 102.
25. "Se di Psiche le guancie." "[Alessandro ?] Scarlatti." f. 108.
26. "S' io ui dico." "Ab^te Collonnese." f. 111.
27. "Se tanto seueri." This and nos. 8–10 are by "Alessandro Melani." f. 117.
28. "Se tema, ò se speri." f. 121.
29. "Speranze fallaci." f. 127.
30. "Speranze, che uenite." f. 133.
31. "Se chiedo Arene al Mare." "Ber° Pasquini." f. 138.
32. "Si, si, si! T' intendo, amor." This and nos. 33, 34 are by "Alessandro Melani." f. 142.
33. "[S]ù, uolgeteui a miei prieghi." f. 148.
34. "[S]tanco il piè." f. 151.
35. "Spera che la speranza conforto è." f. 155.
36. "V' intendo, si." f. 159.
37. "[V]oglio penar cosi." f. 166.
38. "Vieni, ò caro." "Innocente [Fede ?]." f. 174.
39. "L' esser priuo del bene." f. 176b.

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Additional 31517, ff. 23–25.

Paper; about 1722. Oblong folio. See also above, p. 245.

"La Colomba imprigionata": Aria, with flute or violin part and a figured bass for harpsichord, in score, by Nicolò Porpora, 1722.

Additional 14229, *passim*.

Paper; about 1723–1732, *etc.* Oblong folio. See also vol. i, p. 436; above, pp. 15, 63, 295; and under Trios (17th–18th cent.), below.

Cantatas for a single voice (soprano, unless the contrary is stated), with a bass (frequently figured) for harpsichord, in score.

1. "E fia pur uero, ò Dio." This and nos. 2–5 are by "Caualiere Alessandro Scarlatti." f. 69.
2. "O uoi, di queste selue abitatrici." Belonged to — Bayada in 1723. f. 73.
3. "Il genio di Mitilde." Belonged to Guglielmo in 1727. f. 77.
4. "Ecco ch' à voi ritorno." f. 83.
5. "Qui uieni, ingrata Fille." Transcribed by Francesco Leo in 1730. f. 87.
6. "Lucretia," beg. "Ò numi eterni." "Giorgio Hendel" (as published in the Händel-Gesellschaft's edition). f. 92.
   "La viola che languiua." "Nicolò Porpora." f. 100.
8. "Se il mio canto t' offende." Anonymous. f. 105.
9. "Augelletti, che cantate." "Giouanni Fischetti." Words by Isabella Settimo. f. 109.
10. "Orgoglioso fiumicello." "Gio. Adolfo Hasse *d*° Sassone," 1732. f. 113.
11. "Suonerà l' ultima tromba." Anonymous. f. 139.
12. "Nella stagion fiorita." Anonymous. f. 144.
13. "Corre il ruscello"; for a contralto voice. Anonymous. f. 165.

Egerton 2487, ff. 22–23b.

Paper; A.D. 1724. Small folio. See also above, p. 76.

"Onde chiare": Cantata for a treble voice, with a figured bass for harpsichord, in score. Anonymous. Composed for the Princess Palatine of Sultzbach [Henrietta, wife of Johann Christian, Prince Palatine of Sultzbach], 16 Sept. 1724. *Autograph.*

Additional 14244, ff. 66–74b.

Paper; 1st quarter of 18th cent. Oblong folio. At the end of a volume of Pianoforte Instructions, *etc.*, by A. Scarlatti (about 1715), described in vol. iii.

"In sù la piaggia": Cantata with a bass for harpsichord, in score. Anonymous. *Imperfect* at the end.

Additional 14165, ff. 1–201b.

Paper; about 1725. Oblong folio. See also vol. i, p. 434.

Cantatas for a single voice, with a figured bass for harpsichord, in score. With the few exceptions noted below, they are by Alessandro

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Scarlatti, and for a soprano voice. In the same hand as Add. 31510 and 31511 (see below).

1. "Alba, che neghittosa." f. 2.
2. "Alfin m' uccciderete." f. 10.
3. "Dal bel volto d' Irene." f. 19.
4. "In Amor vi uuol costanza." "Girol° Galauotti." 1705. f. 25.
5. "Di pensiero in pensier"; for a contralto voice. f. 28.
6. "Parla mia pena omai." f. 34.
7. "Dormono l' aure estiue." 1705. f. 41.
8. "Notte cara à un cor che langue." f. 50.
9. "Il Rosignuolo se scioglie il uolo"; for contralto. f. 58.
10. "Strali, facelle"; for contralto. f. 64.
11. "Venne ad' Amor desio." f. 74.
12. "Selue, cauerne e monti." "Dom° Scarlatti." f. 83.
13. "Quale al gelo s' adugge." f. 89.
14. "Scorgo il Fiume." f. 97.
15. "Amor corrisposto," beg. "Diedi à Fileno il Core." 1705. f. 108.
16. "Lo Strale d' Amore," beg. "Già per lunga staggion bersaglio." f. 115.
17. "Partenza," beg. "Giunto è il fatal momento." 1705. f. 123.
18. "Tormento," beg. "Non credo che ui sia pena maggior." "[?Nicolò] Fago." f. 131.
19. "Lontananza," beg. "Lungi dalla Cagion per cui sospiro." f. 138.
20. "Gelosia," beg. "All' or ch' il Dio di Belo." f. 146.
21. "La Catena d' Amore," beg. "Non è facile." f. 154.
22. "Senti, bell' Idol mio." f. 162.
23. "Costanza," beg. "Perfida Filli." f. 169.
24. "Preghiera amorosa," beg. "Lasciate ch' io u' adori." 1705 (?). f. 177.
25. "Costanza," beg. "Pено, e del mio penar." f. 185.
26. "Clori abbandonata," beg. "Fileno, oue ten uai." 1705. f. 194.

Additional 29249.

Paper; ff. 164. About 1725. Oblong folio.

CANTATAS, with a figured bass for harpsichord, in score, by Alessandro Scarlatti. They are for a soprano voice, except no. 1, which is for a contralto. The present volume forms part (letter L) of a series containing the composer's Italian Cantatas in alphabetical order, and was probably compiled shortly after his death (1725). For others see Add. 31510 and 31511 (below), *etc.*

1. "L' Armi crudeli." f. 1.
2. "Là, dell' Arno sù l' onda." f. 7.
3. "Liete, placide e belle Acque." f. 19.
4. "Il Coriolano," beg. "La fortuna di Roma." f. 27.
5. "Luci, siete pur quelle." f. 37.
6. "Lascia più di tormentarmi." f. 43.
7. "Lieti Boschi." f. 47.
8. A cantata, *imperfect* at the beginning. The only remaining aria in it begins "Sì, sì, pietose aurette." f. 53.
9. "Lungi dalla cagion." f. 57.
10. "Le uaghe tue pupille." f. 61.
11. "La beltà ch' jo sospiro." f. 68.
12. "Lumi, che in fronte al mio bel sole ardete." 1703. f. 26.
13. "Lasciate ch' io u' adori." f. 89.
14. "La cagion delle mie pene." f. 97.
15. "Lontan dall' Idol mio." f. 103.
16. "Leandro, Anima mia." f. 111.
17. "La grazia, la sembianza della tua Pastorella." f. 119.
18. "Lidio, in van mi condanni." f. 126.
19. "Lunga stagion dolente." 1706. f. 133.
20. "Lontananza, che fai." f. 141.
21. "Lascia di tormentarmi." f. 147.
22. "Lumi dolenti." f. 156.

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Additional 31510, 31511.

Paper; ff. 178, 189. About 1725 (?). Oblong folio. Vol. ii belonged in the 18th cent. to [William] Savage, and in 1817 to R. J. S. Stevens.

CANTATAS, with a figured bass for harpsichord, in score, by Alessandro Scarlatti. They are (with the two exceptions noted below) for a soprano voice, and form part (letters F and P) of a collection of the composer's Cantatas in alphabetical order (for letter L, see Add. 29249, above). In two volumes.

31510. 1. "Filli, altera." f. 2.
2. "Fonti amiche." f. 18.
3. "Fille dolente." f. 25.
4. "Fra tante pene." 1706. f. 33.
5. "Fatto d' Amor seguace arda"; for a contralto voice. f. 40.
6. "Filli adorata, ah, ben comprendo." f. 48.
7. "Fileno, oue ten vai." f. 56.
8. "Fiumicel, che del mio pianto spesso uai più ricco." f. 64.
9. "Fù d' oro il primo dardo." f. 72.
10. "[F]orse di Sirio ardente." f. 78.
11. "Filli, mio ben." 1704. f. 88.
12. "Filli crudel." f. 98.
13. "Frangi l' Arco." 1706. f. 108.
14. "Filli, adorata e cara." f. 110.
15. "La Pazzia," beg. "Farfalla, che s' aggira." f. 119.
16. "Farfalletta innocente." f. 142.
17. "Filli mia, Filli cara." f. 150.
18. "Filli adorata e cara, jo parto." f. 156.
19. "Fille, mia cara Fille." f. 167.
20. "Fonte d' ogni dolcezza." 1709. f. 175.

31511. 1. "Per un momento solo." f. 1.
2. "Per queste dell' antica Alba famosa solitarie pendici." f. 9.
3. "Perfida Filli." f. 18.
4. "Per tè, Fiorida bella." 1708. f. 26.
5. "Perdono, Amor." f. 34.
6. "Penso che non hò core." f. 48.
7. "Poiche riseppe Orfeo." f. 56.
8. "Poiche cessaro al fin gli aspri tormenti." f. 64.
9. "Più che penso all' idol mio." f. 74.
10. "Preparati, ò mio core"; for a contralto voice. f. 82.
11. "Peno, e del mio penar." f. 94.
12. "Piango ogn' ora." f. 105.
13. "Più ueggio Lidia mia." f. 116.
14. "Piangi la tua suentura." 1706. f. 122.
15. "Primauera, sei gentile." f. 132.
16. "Più non si puole (*sc.* puote) amar." f. 138.
17. "Pensier, che sei inflessibile." f. 149.
18. "Fileno disingannato," beg. "Presso à un limpido fonte." f. 160.
19. "Parla mia pena omai." f. 179.

Egerton 1519–1521, *passim*.

Paper; after 1726 (latest known date). Folio. Belonged to Mr. Roussel, ancien Ferm. General" [? Adrien Roussel d'Inval, "Général des Finances" in 1735]. See also above, p. 253.

COLLECTION of what are described on the covers as "Chansons historiques," consisting of a great number of scurrilous songs relating to persons and events connected with the French court between 1617 and 1726. Many are contained also in Egerton MSS. 814–817 and King's MSS. 330–337 (see Songs, after 1744 and after 1749, below). In most cases the words are preceded by the tunes to which they are to be sung, which, when named, are given below. The chansons to be sung to the same air are generally strung together, as if forming

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one. They are all unaccompanied. The dates given in square brackets are taken from Egerton 814–817. In three volumes.

Egerton 1519. Vol. I.

1. "Monsieur D'Vséy [1628]. f. 9.
2. "Nous avons vn Dauphin" [1638]; "Chanson à dancer" (*sc.* "Guillot est mon ami"). f. 10b.
3. "Vous faites bien la cruelle"; air, "Les petits sauts de Bourdeaux." f. 11b.
4. "La Porte a pour son partage"; an anonymous air or, as an alternative, "Le Branle de Metz." f. 13b.
5. "La Desgorry" [1662]; air, "Les Roquantins." ff. 14b, 20b.
6. "Bonhomme aux yeux dératine" (*sic*); air, "Jean de Niuelle." f. 15.
7. "A vous parer" [1670]. f. 15b.
8. "Je suis Guénégaud," 1666; air, "Je suis L'agréable Harmonie." f. 16.
9. "Le Maréchal de Guiche," 1642 [1644]. f. 16b.
10. "Gaston, qui scaués mieux," 1648 [1644]; air, "On compteroit Les Diamans." ff. 17, 70.
11. "Cachés vous, filles de la Reine" [1648]; air, "M'amour petitte." f. 18.
12. "Pour Astrée." f. 18b.
13. "La P[u]isieux"; air, "Si tous les Cocus." ff. 18b, 21.
14. "Comtesse de Cursol" (*sc.* Crussol), about 1651 [1649]; air unnamed ["Le cantique de S^te^ Marguerite"]. f. 19.
15. "La Ferté, tu fais le farouche" [1699]; air, "Si d'vne fièure ou d'vne colique," or "Vous qui corrompez Le jus Bacchique." f. 20.
16. "Cardinal de la Val[l]ette" (see also Eg. 1521, f. 16b); air, "Les Roquantins." f. 20b.
17. "Belle Chaseron" (*sc.* Chassiron); air, "Si tous les cocus." f. 21.
18. "A la fin, petit Desfarges." f. 22.
19. "J'aimeray toûjours Bel[l]ebat," 1666; air, "Coquille." f. 22.
20. "Ainsy qu'Agnès." f. 22b.
21. "La Reine d'Angleterre." f. 24.
22. "Dieux, que d'amans," 1664. f. 24b.
23. "L'on dit que la Vallière," 1669; air, "Mon confesseur est rude." f. 25.
24. "Sept jours de la semaine," 1664; air, "A la nopce de Jeanne." f. 25.
25. "Dès les quatre du matin." f. 25b.
26. "Je suis la belle Tourangelle"; air, "Je suis l'agréable Harmonie." f. 26.
27. "A Dieu, ville peu courtoise," 1680; air, "Cependant je pars." f. 27.
28. "Quand je vous dis" [1658]. f. 27b.
29. "Du cheualier aimable Duchesse" [1667]; air, "A petits coups." f. 27b.
30. "La grande putain" [1667]. f. 28.
31. "Je suis le très humble valet." f. 28.
32. "Mr. Colbert." f. 29.
33. "Deliurés moy, Seigneur," 1666; air, "D'un pauvre Cœur." f. 29b.
34. "Benserade"; air, "Grand' guenippe." f. 30.
35. "Monsieur dit à la Ribaudon" [1646]. f. 30b.
36. "Nouueau Germanicus" [1652]. f. 31.
37. "Je ne fais pas cas des présens." f. 32.
38. "Monsieur nostre Coadjuteur," 1651 or 1652; air, "Vn noel." f. 33.
39. "C'est La princesse Louise," 1645. f. 33b.
40. "Ce fut vn lundy matin" [1660]; air, "Vn noel" (different from no. 38). f. 34.
41. "Vous demandés quelle est ma peine" [1653]. f. 34b.
42. "Que tout le monde seconde" [1653]; air, "Quand je suis à la tauerne." f. 35.
43. "Beaufort est dans le donjon" [1658]; air, "Les zestes." f. 36b.
44. "La Vigean au tein[t] terny" [1643]; air, "Vous qui vous moques." f. 36b.
45. "Creusons tous le tombeau"; same air. f. 37.
46. "Le Roy des Pen[n]ons" [1652]. f. 37b.
47. "Si Monsieur ne me veut plus voir" [1649]; air, "Ah, le voilà." f. 37b.

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48. "La Combalet n'est point contrite" [1636]; air, "Frère Frappart." f. 39.
49. "Je tiens Monsieur le Comte," 1638; air, "Le Gagne-petit." f. 40.
50. A Medley, 1659–1704, beg. "Iris pour vn amant absent"; air, "Joconde." ff. 41–57.
51. A medley, 1688–1690, beg. "La petitte Loube" (see Eg. 1521, f. 22); air, "Branle de Metz." ff. 57–60b.
52. "A la venuë de Noel," 1664. f. 61.
53. "L'arrière-ban," 1674 [1672]; same air. f. 63.
54. "Bour[r]u Janséniste" [1688]. f. 64.
55. "En ce pays vn chacun ment"; air, "Triolets." f. 66b.
56. "Cette nuit que nous bûmes tant"; air, "On compteroit les Diamans." f. 70.
57. A medley, 1642–1689 [1705], beg. "Au St Jour du grand vendredy"; air, "Les Triolets." ff. 70–79.
58. A medley, 1656–1705, beg. "Mon père, je viens deuant vous"; air, "Des Rochelois," altered into "Des Ennuyeux," or "Du Confiteor" (a quite different tune). ff. 79–97b.
59. "Le vicomte de Turenne"; air, "La bergère Celimène." ff. 98, 103.
60. "La bergère d'Angleterre," 1662; same air. f. 98b.
61. "Chatillon, gardés vos appas," 1651, 1652. f. 99b.
62. "Jeunes amans," 1669; air, "Jeunes Zéphirs." f. 100b.
63. "J'auois juré de n'aimer." f. 102b.
64. "Nos facheux maris." f. 103.
65. "A l'ombre d'vn chesne." f. 104.
66. "L'amitié que j'ay pour vous." f. 105.
67. "Vous souuient il de l'amour," 1653. f. 107.
68. "Le soin des grandeurs." f. 109b.
69. "Voicy Cassandre," 1652; air, "Les Tricotets d'Henri IV." f. 110.
70. "Vn grand Carme"; air, "Vn grand calme." f. 112.
71. "J'ay resué toute la nuit"; air, "Jamais amour," or (according to a note in the margin) "Vous me l'avez dit." f. 114.
72. "Ah! Qu'vne fille." f. 114b.
73. "Pata, pata, patapon." f. 115b.
74. "Soyés, jeune Jris, vn peu plus commode"; air, "Morguienne de vous." f. 130.
75. "Par le grand bruit" [1670]; air, "Quand l'opéra." f. 132.
76. "C'est Los Balbazés" [1670]; air, "C'est le dieu des Eaux." f. 132.
77. "Or écoutés, peuples de France"; air, "Reueillés vous, belle." f. 133.
78. "Monsieur de Parabelle" (see also Eg. 1521, f. 53b). f. 133b.
79. "Pendant que nous allons en Flandre," 1677 [1661]; air, "Les Poupons." f. 134b.
80. "Dans le parlement la Fronde se réueille." f. 135b.
81. "A vous parler"; air, "Graueline." f. 136.
82. "Je serois faché"; air, "Objet charmant." f. 137.
83. "Guerchy, si vous pouuiés." f. 137b.
84. "L'Eminence de la France" [1649]. f. 138.
85. "Si les Cocus ressembloient a Montbrun," 1652; air, "Nous baisons tous les mains." f. 138b.
86. "Je te le dis sans raillerie," 1648; air, "Comme l'on a sauvé la France" (apparently altered from "La grande Fronde"). f. 140b.
87. "Souffrirés vous, quarante que vous estes" [1651]; air, "Mais." f. 144.
88. "Ces gens que Monsieur de Turenne," 1648, 1650; air, "Et ouy, par la Morguienne." f. 145b.
89. "Vous aués tort de vous mettre en colère"; air, "Qu'en dira t'on." f. 147b.
90. "Qui n'admire l'Enfance," 1652; air, "L'on dit déjà." f. 148.
91. "Quand vous seriés comme le prince"; air, "Les Enfarinés. f. 149.
92. "Six mille hommes de pieds," 1636 [1645]; air, "Fontarabie." f. 150b.
93. "Amans jnfortunés, 1652"; air, "L'antidote." f. 154.
94. "Ribaudon suit à la piste" [1647]; air, "Thionuille." f. 155.
95. "La Montbazon dit à la Cour," 1675; air, "Vigean est vn soleil leuant." f. 156.
96. "Reuenés, M^r Le Cardinal" [1652]. f. 158.

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97. "L'amour me presse" [1695]; air, "Hélas, mon Prince" [*al.* "Mayeux de Bretagne"]. f. 158b.
98. "Est-ce vray que l'on m'a dit," about 1652. f. 160.
99. "Je boy (*sic*) a toy" (see also Eg. 1520, f. 177b). f. 161b.
100. "Mon chemin je cheminois." f. 162b.
101. "Ce fut par un matinet." f. 166.
102. "C'est nostre seruante Barbe." f. 168b.
103. "Viens, ma bergère," 1686; air, "Ronde." f. 169b.
104. A medley, 1651 [1649]–1666, beg. "Vostre Epoux"; air unnamed [? altered from "Belle et charmante brune"]. ff. 171b–173b.
105. "La bergère que je sers." f. 174.
106. "L'autre jour ma Cloris." f. 175b.
107. "J'ay passé deux jours," 1690. f. 176.
108. "Chérira qui voudra vos appas"; air, "Quoi! Camper en cette saison." f. 179b.
109. "Le beau berger Tircis." f. 181.
110. "Monseigneur L'Euesque d'Autun," 1667 [1668]; air, "Conditor alme syderum." f. 181b.
111. A medley, 1654–1679, beg. "Je suis deuote"; air, "La Duchesse." f. 182.
112. A medley, 1658–1677, beg. "Beauuais la borgnesse"; air, "Le grand Saucourt." f. 188.
113. "Le malheureux Coulange"; air, "C'est le prince d'Orange." f. 192b.
114. "Qui verroit," 1666; air, "Iste Confessor." f. 194.
115. "Deuion contoit à sa belle"; air, "Viue le Roy et Bechameil." f. 195.
116. "Vn chanoine de l'Auxer[r]ois"; air, "Bon, bon, bon! Que le vin est bon." f. 200b.
117. "Jean prest d'épouser Marie"; air, "Il estoit vn petit bonhomme." f. 204b.
118. "Le pasteur qui nous gouuerne," 1672 [1662]; air, "Il fait tout ce qu'il deffend," or "le Cap de Bonne Esperance." f. 206b.
119. "Les jntrigues de l'amour," 1678 [1659]; air, "Les Feuillantines." f. 209.
120. A medley, 1664–1689, beg. "Veuue d'vn illustre Epoux"; air, "Le Duc de Beaufort," or "Les Fraises." f. 212b.
121. "L'attelage du Soleil," 1670; air, "Le Traquenard." f. 219.
122. "Vn jour Pierrot," 1689. f. 221b.
123. A medley, 1659–1671, beg. "Vn prescheur jnsigne." f. 222b.
124. "Belle Philis, en attendant vos noces." f. 227.
125. "Autres fois les femmes"; air, "Tetigué, si la tenois." f. 228.
126. "Lancelot Turpin" [1661]. f. 229.
127. "Je ne bois plus," 1669. f. 232.
128. "De Guise est si sage," 1658; air, "Les Contre-verités." f. 233.
129. A medley, 1649–1669, beg. "A vous aimer"; air, "Vn Chapeau de paille." ff. 236b–244b.
130. "Lavardin, Gordes et Courtin," 1656; air, "Quand la mer rouge." f. 244b.
131. A medley, 1642–1689, beg. "Sçavés vous qui demeure"; air, "Lere la." f. 245.
132. "Je n'eus pour tout héritage." f. 248b.
133. "Le Chariot de L'hostel-dieu." f. 249.
134. "Terrat a tort" [1706]; air, "La gaillarde." f. 257b.

Egerton 1520. Vol. II.

1. "Ah! Grand mercy"; air, "Quelle heure est il, Margot." f. 7b.
2. "Des yeux bruns"; air, "Qu'ils sont doux." f. 8.
3. "Vous n'aués eu pendant vostre jeune age" [1670]; air, "La Coquille." f. 10.
4. "Marquis, vous soupirés." f. 10b.
5. "Baisons, chers amis"; air, "Buons, chers amis." f. 11b.
6. "Allons, allons, arrestés vous"; air, "Allons, allons, accourés tous." f. 12.
7. A medley, 1669–[1681], beg. "Buons à nous quatre." ff. 12b–15b.
8. "La Meusnière de S[t] Brice"; air, "Alors que Noë." f. 15b.

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9. "Pour aller"; air, "Pourquoy n'auoir pas le cœur tendre." f. 45b.
10. "Vn Cocu dedans Nostre Dame"; air, "Quand le péril." f. 46.
11. "Heureux qui, comme Epicure"; air, "Aimons; tout nous y conuie." f. 48.
12. Vous qui dans le Mézentère"; air, "Vous ne deués plus attendre." f. 49.
13. "O Mars, que veux tu de moy" [1699]; air, "Amour, que veux tu." f. 49b.
14. "Si je vous puis faire"; air, "Heureux qui peut plaire." f. 51b.
15. "Celuy qui fronde"; air, "Quel cœur sauuage." f. 55b.
16. "Vn jour ma bonne mère"; air, "Amans, aimés vos chaisnes." f. 57b.
17. "Aués vous ressenti l'absence." f. 58.
18. "Besançon, laissés vous prendre," 1674; air, "Jeunes cœurs." f. 58b.
19. "Deuant tes vers tout gémit"; air, "Que deuant vous tout s'abbaisse." f. 60.
20. "N'jmportunés plus"; air, "Ne troublés pas." f. 61.
21. "L'on entendit la jeune Climène"; air, "C'est l'amour." f. 63b.
22. "Souuerain Juge de Police" [1664]; air, "Quel plaisir d'aimer." f. 63b.
23. "C'est dans ces lieux"; air, "Les bergères de Maintenon." f. 67.
24. "Ah! Mr l'apotiquaire"; air, "Ah, Mr le Capitaine." f. 69.
25. "Ah! ma chère Maitresse." f. 69b.
26. A medley (1693, *etc.*), beg. "Doux ruisseaux"; air, "Les folies d'Espagne" (see f. 208b). ff. 72b–79.
27. "Bonjour, ma mie Thomasse," 1686; air, "Griselidis." f. 87.
28. A medley (1688, *etc.*), beg. "On dit qu'amour est si charmant." ff. 91b–94b.
29. "Tout reconnoist au monde," 1691, 1692; air, "Flon flon." f. 96b.
30. "Ma mère, mariés moy." f. 100b.
31. A medley, 1650–1706, beg. "Terrible au jeu." ff. 111–121.
32. "Quittons nostre houlette." f. 121.
33. "Faut il qu'vn amant"; air, "La courante de Mr la Dauphine." f. 124.
34. "Je sens naistre en mon cœur." f. 125.
35. A medley, 1671, beg. "Pour tous les Saints"; air, "Le alleluya." ff. 125–128b.
36. A medley, 1652–1690, beg. "Le petit Comte de Tallard"; air named as above (*sc.* "Les Rochellais"). ff. 128b–135b.
37. "Madame la Dauphine." The second verse, "Mon dieu! La belle Entrée," appears to form the commencement of another song. f. 135b.
38. "Si la Saint Martin," 1664; air, "Dupont, mon amy." f. 137.
39. A medley, 1657–1698, beg. "Pour suiure les maximes"; air, "Laissés paitre." ff. 137b–143.
40. A medley, 1635–1695, beg. "Ah! Que j'aime le célibat"; air, "Jean de Vert." ff. 144b–150.
41. "La colère du St père." f. 150b.
42. "Dans nostre quartier," 1651. f. 150b.
43. "Ne soyés plus si délicat," 1690. f. 150b.
44. "Que fais tu, bergère." f. 151.
45. A medley, 1674–1684, beg. "Or nous dites, comtesse"; air, "Or nous dites, Marie." ff. 152b–160.
46. A medley, 1652–1690, beg. "Si vous epousés"; air, "Qui donc est celuy qui m'appelle." ff. 160–168b.
47. "Ta femme, mon compère." f. 168b.
48. "On dit que vous l'aués." f. 169b.
49. A medley, 1642–1688, beg. "Quand Colbert rendit l'esprit"; air, "Lampon." ff. 169b–171b.
50. "Je gage de boire autant qu'vn Suisse." f. 171b.
51. "Dans nostre village." f. 174.
52. "Beaux yeux de Climène." f. 175.
53. A medley, 1693–1707, beg. "A Rome autresfois"; air, "De tous les Capucins du monde." ff. 175b–176b.
54. "Que j'estime mon cher voisin." f. 177.
55. "La ch...de La Mielle." f. 177.
56. "Il reuient donc, ce héros," 1695; f. 177b.
57. "Du choix de nostre général." f. 178.
58. "J'offre joy mon sçauoir-faire." f. 179.
59. "Vn jour vn vieux hibou." f. 179.
60. "Bilbaud m'a bien bilbaudée"; air, "Chanson a dancer." f. 179b.
61. "Belle Jris, je cherche." f. 182b.

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62. "Abbé, que dans ton abbaye." f. 183.
63. "Pour quinze jours de Campagne," 1689; air, "Le Branle de Mets." f. 186b.
64. "Plus je boy, [plus] j'ay soif." f. 189b.
65. "Sans soins, sans vœux"; air, "Rigaudon." f. 191b.
66. "Je crains toujours"; air, "2e Rigaudon." f. 191b.
67. "Sur l'amoureux Neptune"; air unnamed, ["Vogue la galère"]. ff. 192b, 208b.
68. "Heureux dans vne vie obscure." f. 194.
69. "De Paris, la grande ville"; air, "Vive le Roy et Bechameil." f. 195.
70. "Qu'vn autre courre aux Champs de Mars"; air (omitted), "Vne gauotte de Marais." f. 202.
71. "Vn héros aime la gloire"; air, "La folie." f. 208b.

Egerton 1521. Vol. III. Nos. 2–10, 13, 14 and 16–19 are Medleys; and only the initial words of the first song in each are generally given.

1. "La du Roule est fort polie," 1675. f. 2.
2. "Sus, bons François," 1664–1705; air, "Laissés paistre vos bestes" (Eg. 1520, f. 187b). It includes, among other songs, "Nous en estions les duppes" (f. 11), on the "Opéra de 'Marthésie'" [1699], by the "Mousquetaire musicien, [A.C.] Destouches." ff. 8b–12.
3. "Nos amis veulent pour rire," 1690–1707; air, "Adieu, ville peu Courtoise" (Eg. 1519, f. 27), or "Branle de Mets." ff. 17b–28b.
4. "Si tu ne viens près du Roy," 1694–1704; air, "Ce fut vn Lundy matin" (Eg. 1519, f. 34). ff. 29–32b.
5. "Ne pensés à d'autres plaisirs," 1651–1726; air, "Ah! Le voilà" (Eg. 1519, f. 37b), or "Les Rochelois" (*ib.*, f. 79). ff. 33–42.
6. "Je n'ay point d'emportement," 1651–1697; air, "Les alleluya" (Eg. 1520, f. 125). Included is (f. 44b) the song, "Quand nostre arch-[evêque] sçaura" (referring to the composer Campra). ff. 42b–45.
7. "Quatre grosses bestes," 1688–1714; air, "Lanturlu" (Eg. 1519, f. 64). ff. 45–48b.
8. "Or nous dites, Vieuuille," 1648–1678; air, "Or nous dites, Marie" (Eg. 1520, f. 152b). ff. 52b–56.
9. "Quand on eut ap[p]ris," 1659–1707; air, "Qui est celuy qui m'ap[p]elle" (Eg. 1520, f. 160). Included are two skits upon operas of the day, namely, "J'ay chanté autres fois Achille" (f. 68), upon "Hercule" [by L. Lully and M. Marais], 1693 (f. 68); and "Alceste est mort[e]" (f. 72), upon "Bradamante" [by — Lacoste], 1707. ff. 60–75.
10. "Harlay n'est plus," 1695–1702. ff. 118–119b.
11. "Le prince n'a pas pris vn pont," 1675. f. 119b.
12. "Ah, dieux! Le bon tems," 1649; air, "Triolets." f. 120.
13. "Du Roy Guillaume," 1664–1692. ff. 131b–134.
14. "L'on ne regale plus les dames," 1650–1710; air, "Terrible au jeu" (Eg. 1520, f. 111). Included is the song (f. 141), "Les deux autheurs de Marthésie" [*cf.* no. 2, above. Words by Lamothe]. ff. 135–143b.
15. "Que diroit ce petit bossu," 1700; air, "Laire, lan, laire." f. 144.
16. "Que craignés vous," 1653, 1661, *etc.*; air, "Sommes nous pas trop heureux." ff. 153–157.
17. "Pour bien chommer la feste," 1696–1718; air, "Vn Noel." ff. 205–242.
18. "Auant de prouince en prouince," 1702, 1703; air, "Les Pélérins de St Jacques." ff. 242b–244.
19. "Quand Moyse fit deffence," 1691–1712; air, "Le pasteur qui nous gouverne" (Eg. 1519, f. 206b). Included is the song, "Ah! Que j'aime La Fontaine," a skit (f. 258) upon the opera "Astrée," by "[P.] Colasse," 1691. ff. 255–259.
20. "Ors écoutés, noble assistance," 1691; air, "Quand Valdec" [or "Pierre Bagnolet"]. f. 259.

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Additional 37074, ff. 7–8b.

Paper; about 1727 (see ff. 4, 6b). Oblong octavo. Belonged to T. W. Taphouse, of Oxford (d. 1905). Other portions of the MS. are described in vol. iii.

"HARK! How ye pleasant thunder-tempest sounds"; with a bass for harpsichord, and a short introductory symphony for 3 instruments. Apparently in the hand, and presumably the composition, of the Rev. Robert Creyghton, D.D. There are eight lines of verse signed R. C. at f. 3b, in which mention is made of sackbuts, curtals, chirimias, and other musical instruments.

Additional 37025, *passim*.

Paper; A.D. 1728. Small octavo. Bookplate of George Evans, 3rd Baron Carbery (1759–1783). See also under Duets (Appendix) and Trios (below).

"RECUEIL de Vaudeuilles... Brunet[t]es, et Chansonettes a Danser. Et autres, fort divertissants. 1728." Unaccompanied and anonymous. Nos. 1 and 2 are for a bass voice; the others for a treble.

1. "Vaste mer." f. 2.
2. "Ruisseau, combien de fois." f. 4b.
3. "Des grandeurs la suite importune." f. 5b.
4. "Ton vin, Champagne." This appears as a duet in Add. 17785, f. 177 (above, p. 64), and elsewhere. f. 8b.
5. "Pour vn baiser." f. 9.
6. "Le plus fidèl[e] amour." f. 9b.
7. "Tendres amants." *ib.*
8. "Contre un engagement." f. 12.
9. "Je suis né pour le plaisir." f. 14.
10. "L'au[s]tère philosophie." f. 15.
11. "Tircis, quand je vais sur l'herbette." f. 16.
12. "Depuis qu'amour a trompé mon attente." f. 17b.
13. "Vn cœur vif et tendre." f. 18.
14. "Qui veut scauoir de nos Cantons." f. 20.
15. "En amour on n'entend point raison." f. 22.
16. "Pren[d]s, ma Philis, prens ton verre." f. 24.
17. "Nous ne sommes point de ces sots." f. 26.
18. "N'auez vous point connus." f. 27.
19. "Tous les cœurs embrasez" (*sc.* embrassés). f. 28.
20. "Vn jour vne jeune avvette." f. 29.
21. "Quel chagrin, disoit Lisette" (*cf.* Add. 17785, no. 49, below, p. 525). f. 30b.
22. "Dans ces belles retraites." f. 32.
23. "Goûtons les plaisirs de la vie." f. 33b.
24. "L'autre jour, me promenant sous ces naissants feuillages." f. 34.
25. "A votre beauté naissante." f. 35b.
26. "Vous qui cherchez le delectable." f. 38.
27. "Tu m'abandonne[s], ingrat Tircis." f. 40b.
28. "Doux charme de la vie." f. 42.
29. "Pour marquer la tendresse." f. 44b.
30. "En vain je bois." f. 46.
31. "Chassant dans nos forêts." f. 47.
32. "L'autre jour le fol amour." f. 49.
33. "Mon pucelage." f. 50b.
34. "En reuenant d'Epinet." f. 51b.
35. "Dans ma quinzième année." f. 52b.
36. "Serois je atteint du mal d'amour." f. 54.
37. "Entre vne brune et vne blonde." f. 55b.
38. "Scauez vous a quelle couleur." f. 56b.
39. "Tircis, pour complaire à Nanette." f. 58.
40. "Près d'un ruisseau." f. 59b.
41. "Passant dessus vn pont," with refrain (à 3). f. 61b.
42. "Deucalion, pour repeupler la terre"; with the same refrain. f. 62b.
43. "Je sçais vn opérateur." f. 64.

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44. "Auprès d'une jeune épouse." f. 65b.
45. "Deux Dieux, pour me surprendre." f. 66.
46. "Bilbaud m'a bien bilbaudée." f. 67.
47. "Philis dans vn boccage." f. 68.
48. "Que de rigueurs." f. 70.
49. "Quelle fierté." f. 70b.
50. "Loin d'icy la tristesse." f. 71.
51. "Dans vn bois planté par l'amour." f. 72.
52. "Depuis trois mois je suis charmé." f. 74.
53. "Jeune brunette." f. 76.
54. "Mon mary s'en est allé." f. 77.
55. "Sur l'herbette fleurie." f. 79.
56. "Dessus la motte." f. 80b.
57. "L'autre jour j'aperous Catin." f. 82.
58. "Pierot dans le cabaret." f. 88b.
59. "Remuons toutes ces filles." f. 86.
60. "Bastien[n]e est bien malade." f. 87b.
61. "Sont les moines de S[t] Amand." f. 88b.
62. "L'autre jour L'enfant de Cythère." f. 89b.
63. "Il est venus (*sic*) dans cette ville." f. 90b.
64. "En reuenant de Chalanton (*sc.* Charenton ?)." f. 92.
65. "En reuenant de la Rochelle." f. 98b.
66. "L'autre jour me promenant dans les prez." f. 95.
67. "Vne fille a son dejeuné" (*sic*). f. 96b.
68. "Vne jeune deuotte." f. 97.
69. "Vne fille de village." f. 98b.
70. "Quand vous prendrez vn époux." f. 99.
71. "Vn joly petit soin." f. 101.
72. "Je veux à l'indifférence consacrer." f. 102.
73. "Sçauez vous qu'a fait Jeano[t]." f. 102b.
74. "C'est notre servante." f. 103.
75. "L'autre jour la jeune Alizon." f. 105.
76. "Bertrand, de qui tout est connus" (*sic*). f. 106.
77. "Quand mon père me maria." f. 107.
78. "En reuenant de l'orrette" (*sc.* Lorretto). f. 108.
79. "Ah, que le monde est peruerty." f. 109b.
80. "Faites bien vos marches." f. 110b.
81. "Catin, que je te baise." f. 111.
82. "La brune fais (*sc.* fait) le bonheur." For the melody, see no. 54. f. 112.
83. "Depuis que Siluie souffre." f. 113.
84. "Sur le sein de Neptune." f. 114.
85. "L'on dit que dans le monde." f. 115.
86. "Aimer constam[m]ent." f. 116.
87. "Qu'on m'ap[p]orte bouteille." f. 117.
88. "J'ay quatre amans." f. 118.
89. "Jeanneton, l'amour luy mesme." f. 119.
90. "Dans vn resue charmant." f. 120.
91. "Vous vous étonnez, mesdames." f. 121.

Egerton 432, ff. 5b–7.

Paper; about 1730. Oblong duodecimo. From an Album Amicorum, dated about 1730–1731.

"Hoffnung bleibet mein Vergnügen"; with a bass for harpsichord, in score. In the hand, and presumably the composition, of Heinrich Friedrich Hessler, of Ebersdorff in Voigtland.

Additional 14135, ff. 63–114b *passim*.

Paper; A.D. 1731, *etc.* Oblong folio. See also above, p. 301.

Arias and Cantatas for a single voice, with instrumental accompaniment, in score, by Pergolesi.

1. "In singolar tenzone." f. 68.
2. "Chi mi sgrida." f. 66.
3. "Questo è il piano," 1731; followed by a separate violin part. *Auto-*

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graph (?). Belonged to Vincenzo Torretti. f. 72.
4. "Chi non ode." f. 88.
5. "Con queste paroline." f. 98.
6. "Non si ch' ella." Transcribed by Giuseppe Sigismondo. f. 109.
7. "Lo caso mio è acossì barbaro," 1736. f. 112.

Additional 31516, ff. 32–83.

Paper; after 1735. Oblong folio. See also under Operas (above, p. 337). Folios 42–83 belonged to Miss — Cornewall, Vicenza, 180–.

"Dodeci (*sic*) Cantate" [published in London, 1735], by Nicolò Porpora. The first six (of portions of which ff. 32–41b contain duplicates) are for soprano; the others for alto. The initial words are given in the index.

Additional 14211.

Paper; ff. 177. About 1736 (?). Oblong folio. Belonged to Baldassare Cavallaro (?), of Naples, in 1755.

Italian Songs, for a soprano voice, with a bass (occasionally figured) for harpsichord, in score. Except where the contrary is stated, they are Cantatas and composed by Giovanni Buononcini. The MS. was apparently begun in 1736 (see f. 2). The instrumental fragments on ff. 30b, 41b, 51b, 86b, and 116b are in a different hand, and appear to have no connection with the songs.

1. "Clori, non ti lagnar di Lillo." "Fran[ces]co Mancini." f. 2.
2. "Trà cento belle." This and nos. 3–6 are by "Nicola Fago." f. 11.
3. "Se gelosia crudele." f. 19.
4. "Nò ch' il mio core": aria. f. 26.
5. "Più fedele e meno bella": aria. f. 30.
6. "D' Aretusa in sul lito." f. 34.
7. "Già degl' Astri il monarca." "Fran[co] Mancini." f. 41.
8. "Quanto peno." f. 51.
9. "Del Tirreno à le sponde." This and nos. 10, 11 are by "Alessandro Scarlatti." f. 57.
10. "In due uaghe pupille." f. 65.
11. "Son quest' ultimi momenti." f. 73.
12. "Langue accesa d' Amore." f. 81.
13. "Tormento del mio seno." f. 87.
14. "Piango in uan." f. 95.
15. "Doppò lunga Tempesta." f. 101.
16. "Quando la (*sic*) finirai di tormentarmi." f. 109.
17. "Pupillette idolatrate." This and nos. 18–20 are by "Fran[co] Mancini." f. 117.
18. "Ahi, che moro." f. 131.
19. "L' occhio e l' (*sic*) labro." f. 140.
20. "Arse lunga staggione." f. 149.
21. "Dal' di ch' io non ui ueggio." f. 157.
22. "Luci, siete pur quelle." f. 163.
23. "Vado ben spesso" [generally attributed to Salvator Rosa]. f. 169.

Additional 17785, *passim*.

Paper; after 1737. Small quarto. See also above, p. 263.

"Airs à boire" and other songs in French. Unless the contrary is stated, they are anonymous and unaccompanied. The bass, where given, is almost invariably figured.

1. "Cantate d'Orphée," beg. "Le fameux chantre de la Thrace"; with German flute, violin, and harpsichord. "[L. N.] Clérambault." f. 2.

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2. "Grégoire a jeun[e]." f. 19.
3. "Si tost que l'Amour." f. 20b.
4. "Ariane," beg. "Sous les arbres épais": cantata, with violin, *etc.* "— Courbois," 1710. ff. 22–34.
5. "Diane," beg. "L'Univers attendoit": cantata, with bass. "[Jean Baptiste?] Morin." ff. 38–50.
6. "Le Papillon," beg. "Vers des bords émaillés": cantata, with a bass. "— Néron," described as "Organiste et Maître de Clavecin." ff. 54–63.
7. "Règne, Amour, dans ces boccages": rondeau. f. 77b.
8. "A table, avec mes amis." f. 78.
9. "Quand je vous vois." f. 83.
10. "Ah! Tout périt": recitative for bass. f. 83b.
11. "Ami, je vais descendre." f. 84.
12. "Corrigeons nous, ami Grégoire." f. 90.
13. "Amis, depuis que Célimène"; with bass. "— Dauphin." f. 90b.
14. "Mès (*sic*) foibles yeux"; with bass. "— De la Féronnérie." f. 91b.
15. "En-vain j'ai juré"; with bass. f. 92b.
16. "Boire d'un vin délicieux." "— Duplessis." f. 98b.
17. "Que chacun de nous se livre": vaudeville. By J. J. Rousseau. ff. 95, 219b.
18. "La mère des Dieux": vaudeville. ff. 96b, 220b.
19. "L'art de charmer"; with bass. "— Courbois." f. 97.
20. "A quoi servent tant de charmes": gavotte, with bass. f. 101.
21. "L'Hyver est de retour": described as "Air de Trompette." "— Charles." f. 101b.
22. "Du Dieu d'Amour." f. 104b.
23. "Jeune Iris." "[J. C.] Gillier." f. 104b.
24. "Coulés, brillés, charmant vin." f. 105.
25. "Dieu d' Amour, éclaire ce beau jour": rondeau. Described as "La Voluptueuse de [François] Coup[e]rin ... Parodie par M^r Féran." f. 111b.
26. "Vous qui donnés de l'Amour": musette. f. 112.
27. "Grégoire, revenant de boire." f. 112b.
28. "Le Papillon le plus volage"; with bass. f. 114.
29. "Volage comme un papillon." f. 138.
30. "Vange moi d'une ingratte maîtresse." f. 140b.
31. "Cessés, mes yeux." *ib.*
32. "Par tout où je porte mes pas"; with bass. "— Morel." f. 145.
33. "A l'ombre de ce verd boccage." ff. 150, 220.
34. "Puissant Dieu de la mer." f. 150b.
35. "Après le malheur effroyable." f. 152b.
36. "Il n'est point d'insensible cœur." f. 154.
37. "A l'ombre d'un Ormeau." ff. 154, 221b.
38. "Quand vos yeux, belle Iris." f. 154b.
39. "Non, ce n'est pas mensonge." "— Le Changeur." f. 157b.
40. "Des mains du tendre Amour." f. 158.
41. "Le premier jour le l'an." *ib.*
42. "Quand le vin brille." f. 166.
43. "Vents furieux, déchaînés vous." f. 166b.
44. "Animés vous, muzette": musette. f. 171b.
45. "Doux Rossignols"; with bass. f. 172b.
46. "Vaste mer." f. 178.
47. "A nos voix unissons nos hautbois": described as "Les Bergeries de Coup[e]rin." f. 178b.
48. "Scavés vous que cette liqueur." f. 181.
49. "Quel chagrin." *ib.*
50. "Viens dans mes bras": rondeau. f. 189b.
51. "Aprés les Serments que j'ai faits." "— Morel." f. 202b.
52. "Ah! Que mon cœur est agité"; followed by the melody of a "prélude," the last four bars of which are directed to serve as accompaniment to the above recitative. f. 213b.
53. "Qu'à bien boire, chacun s'apreste"; with bass. f. 214.
54. "De mon quarteau en perce"; with bass. f. 215b.

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Additional 14220.

Paper; ff. 148. A.D. 1738, *etc.* Oblong folio.

CANTATAS for a soprano voice (except no. 29, which is for contralto), with a bass (occasionally figured) for harpsichord, in score.

1. "Benche, ò sirena bella." "Alessandro Scarlatti." f. 2.
2. "Filli adorata e cara." By the same. f. 5b.
3. "Non posso, ohime, soffrire." f. 9.
4. "O, come à tempo [qui] t' incontro." By Porpora. f. 14b.
5. "Tinte à note." "Francesco Mancini." f. 18.
6. "Il maggior de' miei mali." Two copies. "Benedetto Marcelli." ff. 22, 109b.
7. "Sfortunati miei sospiri." Two copies. By the same. ff. 27, 84.
8. "Fille, non so s' io dica." f. 31.
9. "Viuo ò non uiuo." f. 38.
10. "A Clorinda." Here ascribed in a contemporary hand to Antonio Lotti, but more probably by Baron d' Astorga (see Add. 31489, f. 2). f. 42.
11. "E che contento mai sperar poss' Io." f. 46.
12. "Or che lungi son io dal mio bel foco." "Cau. Alesandro Scarlatti." f. 50.
13. "Andate, o miei sospiri." "Fran^co Gasparini." This and nos. 14, 15 were the result of a friendly competition between Gasparini and Scarlatti. f. 54b.
14. "Cantata . . . fatta con Idea umana," with an alternative setting of the concluding Aria; to the same words. "Scarlatti." ff. 59, 63.
15. "Altra Cantata fatta con difficoltà, ma regolata cromatico"; to the same words. By the same. f. 64b.
16. "Tirsi chiamare a nome." By Porpora. Copied by Antonio Padoani in 1738. f. 69.
17. "Amo la bella." "Leonardo Leo." f. 78.
18. "Dà che Tirsi mirai." This and nos. 19–22 are by "Alessandro Scarlatti." f. 77.
19. "Sta presente il mio Tesoro." f. 89.
20. "O uoi di queste salue (*sic*) habitatrici." f. 93.
21. "Io, che del cor di Fille." f. 97.
22. "Qui deve (*sic*) alfin m' as[s]ido." f. 101.
23. "Onda d' amaro pianto." "Benedetto Marcelli." f. 105.
24. "All' apparir della uermiglia Aurora." f. 115.
25. "Giace Clori." "Benedetto Marcelli." f. 119.
26. "Leggiadrissima Clori." f. 123.
27. "Come uago Augelletto." f. 129.
28. "Filli, mira d' intorno." f. 133.
29. "Occhi, come potete." "Marcello." f. 137.
30. "Non lasciarmi, ò bella." "[G. M.] Orlandini." f. 141.
31. "Cara e bella violetta." "Benedetto Marcelli." f. 145.

Additional 31626.

Paper; ff. 35. A.D. 1738. Oblong folio.

SONNETS from Edmund Spenser's *Amoretti*, set for a treble voice, with a bass (occasionally figured) for harpsichord, in score, by M[aurice] Greene; with *autograph* dedication to the Duchess of Newcastle [Harriet Pelham-Holles], 1738. The numbers of the sonnets are given in brackets.

1. "Happy ye leaves" (1). f. 2.
2. "Faire Eyes" (7). f. 3.
3. "Ye tradefull merchants" (15). f. 4b.
4. "The rolling wheele" (18). f. 6.
5. "The merry Cuckow" (19). f. 7b.
6. "How long shall this like dying life endure" (25). f. 8b.
7. "The Laurell leafe" (28). f. 9b.
8. "Like as a ship" (34). f. 11.

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9. "What guile is this" (37). f. 12.
10. "Arion, when through tempest" (38). f. 13.
11. "Sweet Smile" (39). f. 14b.
12. "Marke when she smiles" (40). f. 16.
13. "The Love w^th me so cruelly tormenteth" (42). f. 17b.
14. "Trust not the treason of those smiling lookes" (47). f. 18b.
15. "Fayre cruell" (49). f. 19b.
16. "Faire, ye be sure" (56). f. 21.
17. "Thrise happy she" (59). f. 22b.
18. "After long stormes" (63). f. 24.
19. "Like as a huntsman" (67). f. 25b.
20. "Fresh spring" (70). f. 26b.
21. "One day I wrote her name" (75). f. 28.
22. "Lacking my love" (78). f. 29.
23. "After so long a race" (80). f. 30b.
24. "Since I did leave the pressence of my love" (87). f. 32b.
25. "Like as a culver" (89). f. 33b.

Additional 31604, ff. 2, 22, 28, 108.

Paper; about 1739. Oblong folio. See also above, p. 265.

CANTATAS for a soprano voice, with symphonies and accompaniments for a harpsichord (expressed by a figured bass) and other instruments named below, in score.

1. "Mesta, oh Dio, fra queste selue"; with strings, *etc.* "Leonardo Vincj." ff. 2–17.
2. "Fille, dolce mio bene"; with flute obbligato. "Gio. [Adolfo] Hasse [*detto* il] Sassone." f. 22.
3. "Orgoglioso fiumicello." By the same. ff. 28–31.
4. "Luce degl' occhi miei"; with violins. "Gio. Bat[is]ta Pargolesi" (*sc.* Pergolesi). ff. 108–115b.

Additional 31504, *passim*.

Paper; after 1740 (see f. 83b). Folio. Book-plate of Rev. Robert Ashe. The MS. also contains other compositions, sacred, secular, and instrumental, described elsewhere.

CANTATAS and Arias with a figured bass. Some of them are probably taken from operas.

1. "Sotto un raggio di rigida stella." Anonymous. f. 3.
2. "Sdegnato e il ciel." Sung (?) by Signor Laurenzi. "G. Porta." f. 4.
3. "Ricordati, ò bella." "Predieri." f. 5b.
4. "Fia tuo sangue." "Capelli." f. 6b.
5. Aria; without words. "[Maria Giusti *detto* La] Romanina." f. 7b.
6. "D' un' amante che è geloso." "Capelli." f. 7b.
7. "Doue, oh Dio, horidi Boschi." "Andrea Fiorè." f. 10.
8. "Cara, non favellar." "Nicola Porpora." f. 11b.
9. "Qual tra fosca e ria tempestà." Anonymous. f. 12b.
10. "Occhi belli, nò, non piangete." "Orlandini." f. 13b.
11. "Priua dei rai del sol." "Giuseppe Alla (*sic*) Buini." f. 14b.
12. "Parto; ti lascio." "Porta." f. 15b.
13. "Per te nel caro nido." "Nicola Porpora." f. 18.
14. "Per saluarti, Idolo mio." By the same. f. 19b.
15. "Dal dì che ti mirai." By the same. f. 21b.
16. "Ben lo provo (*sic*) il mio core." "R. G[iovanelli ?]." f. 31b.
17. "Se vuoi ch' in pace io mora." "Bononciny." f. 33b.
18. "Non mi seguir, infido." By the same. f. 34b.
19. "Ascolta, Filomena." "Capelli." f. 39.
20. "Mesto si lagna quell' usignuolo." "Antho. Giai." f. 40.

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21. "Selve, se il vostro sol." "Gasperini." f. 41b.
22. "Solo in morir desio." "Orlandini." f. 42b.
23. "Perche nacqui a regal sorte." By the same. f. 43b.
24. "O quanto mi consola." "Capelli." f. 44b.
25. "S' affanna l' usignolo." "Orlandini." f. 46.
26. "Gridai guerra." "Andrea Fiore." f. 47.
27. "Col raprimi (*sic*), ò Regno." "Benedetto Michelle." f. 48b.
28. "Ma, s' il fato non m' inganna." "Orlandini." f. 49b.
29. "Begl' occhi, poi che vi deggio amar." "Tomaso Albinoni." f. 50b.
30. "La speranza menzognera." Apparently sung by Sig. Scalzi. "Gio. Porta." f. 51b.
31. "S' e delitto." "Nicola Porpora." f. 53b.
32. "Sogno ancora o son desta." Sung (?) by Sig. Laurenzani. "Gio. Porta." f. 54b.
33. "Alla stragge." By the same. *ib.*
34. "Penar non vaglio." Sung (?) by Sig. Scalzi. By the same. f. 55b.
35. "Spiega il volo e passa il mar." Sung (?) by Signor Laurenzani. By the same. f. 56b.
36. "Se già mai da speco." "Capelli." f. 60.
37. "Leggo negl' occhi tuoi." "Porpora." f. 61.
38. "Non sempre invendicata." By the same. f. 62.
39. "La nuvolet[t]a." "Anth. Giaj." f. 66.
40. "Vorrei ne pur saprei." "Handle." f. 66b.
41. "Nelle uene il sangue mio": Cantata. "Benedetto Marcello." f. 70.
42. "Grave il fasto di regnar." "Handle." f. 72b.
43. "Immortal Phœbus, hear": aria. Anonymous. f. 73b.
44. "Tutti arditi al fatale cimento." "Scarlatti." f. 74b.
45. "Padre, addio." "Giuseppe Buini." f. 89b.
46. "Già che il uuoi." "Gio. Antho. Giaj, di Genova." f. 91.
47. "Sinche Febo in ciel vedrai." By the same. f. 91b.
48. "Padre, fedel ti sono." By the same. f. 92b.
49. "Basta dir che la mia pena." "Albinoni." f. 94.
50. "Quale appunto aquila altera." "Orlandini." f. 94b.
51. "Begl' occhi lusinghieri." "Giaii." f. 96.
52. "Aure grate." "Gasparini." f. 97.
53. "Il rio dal mar si parte." "Orlandini." f. 98.
54. "Di cento belle mie." "Anto. Giaij." f. 99.
55. "Sto in mezzo all' onde." "Porpora." f. 100.
56. "Crudel, tu dammi morte." "Gio. Anthon. Giaij." f. 101b.
57. "Tergi il Ciglio." "Andrea Fiorè." f. 102b.
58. "La bocca vaga." "Handel." f. 121.
59. "Cease, Myrtillo, cease to woe (*sic*) me": Pastoral song. Words by Mr. Hoadly. "D^r Green." f. 128b.

Egerton 814–817.

Paper; after 1744. Small folio. Belonged to William Chappell. See also above, p. 272.

"Chansonnier ou Recueil de Chansons Anecdotes, depuis l'année 1600, jusqu'à présent, 1744." In eight volumes bound in four. In the margin are numerous notes relating to the historical persons alluded to in the text of the songs, all the names being indexed at the ends of the original volumes. The airs are unaccompanied and anonymous. The original dates refer to the events recorded; where the dates assigned to the songs in King's 330–337 are different, they are added below in square brackets.

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Egerton 814. Vol i.

1. "Charmante Gabrielle," 1600. f. 2.
2. "Si la Reine alloit avoir vn Enfant," 1617; air, "Les Guéridons." f. 3b.
3. "On dit que l'Espagnol," 1617. f. 4.
4. "Sire, ne soyés point courtois," 1627 [1628]; air, "Les Rochelois." f. 4b.
5. "Ils sont partis pour la Rochelle," 1627; air, "Petite M'amour." f. 5.
6. "Monsieur d'Vsés," 1628; air, "Vive Le Roy." f. 5b.
7. "Mon Dieu, la Belle entrée," 1628. f. 7b.
8. "Métrasat (*sic*) a dit," 1628; air, "Bon, bon! Que le Vin est bon." f. 8b.
9. "N'avés vous point vû," 1628; air, "L'amour malade." f. 11.
10. "Faites vous, Bourgeron," 1630 [1662]; air, "Le beau Berger Tircis." f. 13b.
11. "La Combalet se plaignoit fort," 1636. f. 14.
12. "La Comballet n'est point contrite," 1636; air, "Frère Frapart." f. 14b.
13. "Voicy de la Gasconne," 1637. f. 15b.
14. "Comtesse, qu'elle (*sic*) fantaisie," 1637; air, "Reveillés vous, belle endormie." f. 16.
15. "Nous avons un Dauphin," 1638; air, "Guillor, mon amy." f. 16b.
16. "Roquelaure et S^t Maigrain," 1642; air, "Lampons, Camarades." f. 19.
17. "Richelieu est dans l'Enfer," 1642; same air. f. 19b.
18. "Veut on sçavoir la différence," 1642; air, "Petite Fronde." f. 22.
19. "Cy gist le fléau de la terre"; same air. f. 22.
20. "Cy gist le pacifique Armand," 1642; air, "Les Rochelois." f. 23.
21. "La Devigeon," 1643; air, "Vous qui vous moqués." f. 25b.
22. "Peut-être ne sçavés vous pas," 1643; air, "Tin tin tin." f. 26.
23. "Je bois à ta Santé," 1643; same air. f. 26b.
24. "Si la pauvre Duchesse pleure," 1643; air, "Reveillés vous, belle endormie." f. 27.
25. "Pour bien goûter," 1643; same air. f. 27b.
26. "Sire, si vôtre frère," 1643 [1641]; air, "Le Gagne-petit." f. 28.
27. "De l'Isle d'Angleterre," 1643; same air. f. 29.
28. "Quelle fortune," 1643; air, "Belle brune." f. 30.
29. "Carus amicus Mussaais" (*sc.* La Moussaye), 1643; air, "Landeriette." f. 30b.
30. "Gaston, qui sçavés mieux que nous," 1644 [1643]; air, "Que le Cabaret a d'ap[p]as." f. 31b.
31. "Pardonnéz moy, grande Princesse," 1644; air, "Petite Fronde." f. 32.
32. "Enfans de Bachus," 1644; air, "Les Rochelois." f. 32b.
33. "Par sa grimace," 1644; air, "Philis, je chante." f. 33b.
34. "Le Maréchal de Guische," 1644. f. 34.
35. "Le Prince de Bidache," 1644 [1676]. Sung to a different air in King's MS. 331. f. 34b.
36. "L'Homme au Couteau caché." 1644. f. 35.
37. "Chalais belle," 1644. f. 35b.
38. "Vingt mille hommes de pied," 1645; air, "Fontarabie." f. 36.
39. "Il est avis au petit Gesvres," 1645. f. 38b.
40. "Les b—s de ces Ideux," 1645. f. 39.
41. "Ce fut environ la minuit," 1646; air, "Jean de Vert." f. 40.
42. "Oüi, la Victoire a demandé," 1646; air, "Laire La." f. 41b.
43. "J'ay ouï Goulas jurer," 1646. f. 43b.
44. "Monsieur dit à la Ribaudon," 1646; air, "Ronde." f. 44.
45. "La Ribaudon," 1747 (*sc.* 1647). f. 45.
46. "Le bien est chez les Partisans," 1648; air, "Les Triollets." f. 46.
47. "La (*sic*) Pape," 1648; air, "Petite Fronde." f. 48b.
48. "Je te le dis sans raillerie," 1648; air, "La Grande Fronde." f. 49.
49. "Ce fut une étrange Rumeur," 1648; air, "Alleluya." f. 51b.

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50. "Le Cardinal, ce bon Prestre," 1648; air, "Jean de Nivelle." f. 54.
51. "J'ay vû Beaufort," 1648; air, "Vertudienne." f. 55b.
52. "La Jeune Caprette," 1648. f. 58b.
53. "Cachés vous, Filles de la Reine," 1648; air, "Petite M'amour." f. 59.
54. "St. Germain depuis quelque temps," 1649; air, "Les triolets." f. 60.
55. "Le Cardinal Mazarin pour certain," 1649; air, "Les Feuillantines." f. 82b.
56. "Si l'amour de Marsillac," 1649. f. 88b.
57. "Belle Comtesse, dites nous," 1649. f. 84.
58. "Auprès de la Bastille," 1649; air, "Belle et charmante brune." f. 84b.
59. "Grand Prince, je suis en peine," 1649. f. 85.
60. "Quand ce grand Capitaine," 1649; air, "Or nous dites, Marie." f. 86b.
61. "Que tu nous cause[s] de tourment," 1649. f. 88.
62. "Je veux croire que ton Père," 1649; air, "Gravelines." f. 90.
63. "De tous les Princes de la terre," 1649; same air. f. 90b.
64. "Dans la Place Royale," 1649; air, "Le fameux Diogene." f. 92.
65. "Monsieur de Ravigny," 1649; air, "Le petit Marais." f. 98.
66. "J'ose vous suplier," 1649. f. 98b.
67. "Pour aller à la Potence," 1649; air, "Doguin disoit à Bichonne." f. 94.
68. "Dans le Parlement," 1649. f. 96b.
69. "L'Eminence de la France," 1649. f. 97b.
70. "Le (*sic*) Reine a dit en sortant de la ville," 1649; air, "Les formulaires." f. 98.
71. "Or adieu donc, mes Camarades," 1649; air, "Gravelines." f. 99.
72. "A Dieu, la France," 1649; air, "Petite Fronde." f. 100.
73. "Si Monsieur ne me veux (*sic*) plus voir," 1649; air, "Le Confiteor." f. 101b.
74. "Cardinal, vous êtes de race de fol," 1649; air, "Lanturelu." f. 102.
75. "Chantons tous haut Godeamus" (*sic*), 1649 [1650]; air, "Alleluya." f. 103b.
76. "Comtesse de Crussol," 1649 [1650]; air, "Le Cantique de S^te^ Margueritte." f. 105.
77. "La Moussaye," 1650; air, "Petite Fronde." f. 107.
78. "Cet homme gros . . . . . d'Harcourt," 1651. f. 114.
79. "Ah, Dieu, le joly Triolet," 1651; air, "Les Triolets." f. 114b.
80. "Vn Mort causoit notre rejouissance," 1651; air, "Mais." f. 115.
81. "Il n'est point trop déterminé," 1651; air, "Le Confiteor." f. 116.
82. "Mazarin, plie ton paquet," 1651; air, "Les Triolets." f. 117b.
83. "Le Cardinal Mazarin, cet homme de prudence," 1651; air, "Zeste et Zeste." f. 118.
84. "Grand Roy, quelle est ton injustice," 1651 [1650]; air, "Réveillez vous, belle." f. 118b.
85. "Je suis ce pauure Garçon," 1651 [1650]. f. 119.
86. "Mazarin ce Bourgeron," 1651. f. 120.
87. "Oui, vous etiés de la partie," 1652; air, "Petite Fronde." f. 120b.
88. "Or nous dites, la Beaume," 1652; air, "Or nous dites, Marie." f. 121.
89. "Or écoutés, pauure François," 1652; air, "Les Rochelois." f. 121b.
90. "Rare exploit de la Noblesse," 1652; air, "Les Enfarinés." f. 124.
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44. "Tant que vous fûtes libertin," 1695; air, "Landerirette." f. 67b.
45. "Quand Villeroy vit les Soldats," 1695; air, "Le Confiteor." f. 68.
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53. "Grand Medina Sidonia," 1696; air, "Joconde." f. 77.
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57. "Princesse, en perdant vos appas," 1696; air, "Joconde." f. 109.
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70. "Au Dauphin irrité," 1697 [1698]. f. 129.
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169. "Parmy cette troupe," 1703; air, "Petitte Fronde." f. 275b.

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172. "De l'objet le plus bizarre," 1708; air, "Branle de Metz." f. 278b.

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174. "Cœuvre sur la plaine," 1704; air, "Petitte Fronde." f. 282b.

175. "De Coeuvre, ce grand général," 1704; air, "Les Rochelois. f. 284b.

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178. "Au milieu de tant de Conquêtes," 1704; air, "Quand Iris." f. 287.

179. "Le grand Maréchal de Tallard," 1704; air, "Biriby." f. 287b.

180. "Mes amis veulent pour rire," 1704; air, "Branle de Metz." f. 291.

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183. "Quand Joseph épousa Marie," 1704; air, "Réveillés vous." f. 295b.

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187. Dialogue, beg. "Çà! Boutons bas nôtre fardiau," 1704; air, "Les Fanatiques." f. 300b.

188. "Que fait la Gouvernante," 1704; air, "Or nous dittes, Marie." f. 303b.

189. "L'Ecriteau devant," 1704; air, "Ronde." f. 305.

190. "Malbourough, fier de la fortune," 1705; air, "Quand Iris." f. 306.

191. "Vive de la France le sang précieux," 1705; air, "Lanturelu." The words of the first two verses appear to date from 1688 (see King's MS. 331, f. 130b). f. 307.

192. "Paul Pélisson," 1705. f. 308b.

193. "Je ne m'appelle point Rohan," 1705. f. 309.

194. "Dans ce palais enchanté," 1705; air, "Jardinier, ne vois tu pas." f. 310.

195. "Princesse, qui attaquée toujours," 1705; air, "Que j'estime mon cher voisin." f. 310b.

196. "On entend en tous lieux," 1705; air, "Joconde." f. 311b.

197. "Massillon, ton cas va fort mal," 1705; same air. f. 312b.

198. "Sçavez vous qui," 1705; air, "Le Confiteor." f. 314b.

199. "Dans le cours de mon hymenée," 1705; air, "Petitte Fronde." f. 315b.

200. "Nous versames," 1705; air, "Jardinier, ne vois tu pas." f. 316b.

201. "Nôtre grand Roy," 1705; air, "Ton relon ton." f. 318b.

202. "La Ménardeaux," 1705; same air. f. 319b.

203. "Il a conquis," 1705; air, "Mais." f. 322.

204. "Si le Roy préfère Turen[n]e," 1705; air, "Quand l'hyver a glacé." f. 323b.

205. "Lorsque le Dieu Mars," 1705; air, "Quand le péril est agréable." f. 324b.

206. "Le fameux héros," 1705; air, "Guillot est mon amy." f. 325b.

207. "Tous les marchands," 1705; air, "Réveillez vous." f. 326.

208. "Vous avez, vieille Princesse," 1705; air, "Le Branle de Metz." f. 326b.

209. "Le bon père de la Chaise," 1705; f. 327.

210. "Fanchon porte le Dieu du vin," 1705. f. 327b.

211. "Ecoutés, gens de Montpellier," 1705; air, "Les Rochelois." f. 328.

212. "Petit homme vain," 1705. f. 328b.

213. "Quand on voit ce garçon," 1705; air, "Petitte Fronde." f. 329.

214. "Haguenau est donc aux abois," 1705; air, "Biriby." f. 329b.

215. "Politique Massillon," 1705; air, "Robin Turelure." f. 335b.

216. "Après avoir tâté du Calcul integral," 1705. f. 336.

217. "Monsieur le Duc de Luxem-

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218. "Sur le Rhin," 1705; air, "Quand le Péril." f. 338.
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220. "Venez, adorable Condé," 1705; air, "Joconde." f. 341.
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224. "L'est elle ou ne l'est elle pas," 1705; same air. f. 347b.
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227. "Gens du bel air," 1705. f. 352b.
228. "D'un tein[t] brun," 1705; air, "Qu'il est doux." f. 353b.
229. "Chez mon Cadet de frère," 1705. f. 354b.
230. "Que l'on épouse," 1705 [1667]; air, "Joconde. f. 355.
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291. "Moy, qui de tout fait mon profit," 1706; air, "Les formulaires." f. 420b.
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294. "Vn Magistrat fort habile," 1706; air, "Le Cap de bonne Espérance." f. 423.
295. "Hollandois, je ne puis souffrir," 1706; air, "Joconde." f. 423b.
296. "Quand tu pris Barcelonne," 1706. f. 424.
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299. "Villeroy, voulant combattre," 1706; air, "Ronde." f. 426b.
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302. "Croyés moi, disoit Roussillon," 1706; air, "Joconde." f. 432b.
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305. "Pécheurs et gens du monde," 1707; air, "O gué, lon la." f. 436.
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308. "La Cascade est bien parfaite," 1707; air, "Branle de Metz." f. 441b.
309. "Feras tu des sottises," 1707; air, "Les Dondons." f. 442.
310. "Touché de l'Excés de nos maux," 1707; air, "Joconde." f. 442b.

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1. "Grand Ennemy du Mardy gras," 1707; air, "Les Rochelois." f. 2.
2. "La Rue a, dit on," 1707; air, "Laire la." f. 2b.
3. "A célébrer la prouesse," 1707; air, "Le Branle de Metz." f. 4.
4. "Monseigneur le Duc d'Orléans," 1707; air, "Laire la." f. 10.
5. "Victor, plein de Confiance," 1707; air, "Branle de Metz." f. 11b.
6. "Voulez vous sçavoir l'histoire des coquettes," 1707; same air. f. 16.
7. "Me voilà donc, dit la Dubreüil," 1707; air, "Le bon Branle." f. 20.
8. "La Savary parle," 1707; air, "Joconde." f. 22b.
9. "Le Traducteur Long[u]epierre," 1707; air, "Charivary." f. 24.

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10. "Malbouroug fit à Ramilly," 1707; air, "Le bon Branle." f. 25b.
11. "Les tabourets de nos Duchesses," 1707; air, "Petitte Fronde." f. 26.
12. "Tessé, le Fils," 1707; same air. f. 27.
13. "L'oiseux Catinat," 1707; air, "Aimable Vainqueur." f. 27b.
14. "On dit qu'un amant jeune," 1707; air, "Or dites nous." f. 28b.
15. "Tout est flambé," 1708; air, "Les Triolets." f. 30.
16. "De Cayeux avec Matignon," 1708; air, "Le Conditor." f. 31.
17. "Jeune Louis," 1708; air, "Mais." f. 31b.
18. "Dieux! Comme le Duc de Bourgogne," 1708; air, "Vertudienne." f. 32.
19. "Enfin, après bien de Discours," 1708; air, "Le Bois de Boulogne." f. 33b.
20. "A Lisle, sur les tenaillons," 1708; air, "Le bon Branle." f. 35b.
21. "Rome eut jadis deux Fabius," 1708; air, "Le Confiteor." f. 36b.
22. "Le bonhomme est stupide," 1708. f. 37b.
23. "Pour récompenser Chamillard," 1708; air, "Le Confiteor." f. 38b.
24. "Pour la centième fois," 1708; air, "Ne m'entendez vous pas." f. 40b.
25. "Qu'avez vous fait devant Toulon," 1708; air, "Biriby." f. 43b.
26. "N'agissez pas comme Ennemis," 1708; same air. f. 54b.
27. "Messieurs les Petits Pères," 1708; air, "O gue, lan la." f. 56b.
28. "Tout le Canon," 1708; air, "Petite Fronde." f. 57.
29. "Grand Prince, en qui nous avons mis," 1708; air, "Joconde." f. 59.
30. "Partés, jeune et vaillant héros," 1708; air, "Jean de vert." f. 61b.
31. "Mentor, on fait céder ta voix," 1708; air, "Biriby." f. 68.
32. "Nôtre Prince Magot," 1708. f. 64.
33. "Pot Pour[r]y," 1708; beg. "Mes amis veulent pour rire"; introducing the following new tunes:—"Et allons, ma Tourtourelle" (f. 65); "Pierrot reviendra tantôt" (f. 69b); and "Blaise, en revenant" (f. 71b). ff. 64b–74b.
34. "La Femme du grand général," 1708; air, "Biriby." f. 75.
35. "Pressés vôtre Equipage," 1708; air, "Laissez paître." f. 75b.
36. "On dit que c'est la Maintenon," 1708; air, "Biriby." f. 77b.
37. "Ah, Dieux! Quel affreux changement," 1708; air, "Le Confiteor." f. 78.
38. "Quittés vôtre Camp," 1708; air, "Les Rochelois." f. 79b.
39. "Ah, f . . . e, que vous importe," 1708; air, "Le Cap de bonne Espérance." f. 82.
40. "Ah, que j'aime La Fontaine," 1708; same air. f. 82b.
41. "Messieurs les Malplaquets s'en vont," 1708; air, "Ma fille, je vous aime." f. 84.
42. "Ton vieil époux," 1708; air, "Les Folies d'Espagne." f. 84b.
43. "Sully, Armand," 1708; air, "Le Confiteor." 85b.
44. "Tury d'un air noir," 1708; air, "Le bois de Boulogne." f. 86.
45. "La nuit de la Naissance," 1708; air, "Les Bourgeois de Châtres." f. 87.
46. "Que près de Wendendal," 1708; air, "Je le crois bien." f. 96.
47. "A Colbert, ministre habile," 1708; air, "Ton humeur est, Cathéreine." f. 100b.
48. "Hélas, pauvre Chamillard," 1709; air, "Le bois de Boulogne." f. 101b.
49. "Que je jouerois bien au Berlan," 1709; air, "Laire la." f. 104.
50. "Qu'est donc devenu ce tems," 1709. f. 105b.
51. "En exerçant vôtre vangeance," 1709; air, "Petite Fronde." f. 106.
52. "Animez (*sic*) de l'Esprit d'Ignace," 1709; air, "Quand Iris prend plaisir." f. 108.
53. "D'Argenson, fameux Général," 1709; air, "Les Rochelois." f. 108b.
54. "Demarêts prétend ignorer," 1709; air, "Joconde." f. 112.
55. "Malgré toute la deffence," 1709; air, "Il faut que je file." f. 113b.
56. "Oublions tout le mal," 1709; air, "Le bon Branle." f. 114.
57. "Il faut aujourd'hui que ma muse." 1709; air, "Le Parlement est à Pontoise." f. 119.

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58. "J'ai fait une perte," 1709; same air. f. 120b.
59. "Vn Roy par la victoire," 1709; air, "Charmante Gabrielle." f. 121b.
60. "Que je plains Monseigneur de Mêmes," 1709. f. 122b.
61. "Nos voisins delá les Monts," 1709; air, "Robin Turelure." f. 123.
62. "A la Cour ainsy qu'à la ville," 1709; "Petitte Fronde." f. 124b.
63. "Choisissés de bons Généraux," 1709; air, "Le bon branle." f. 125.
64. "Sans regarder derrière toy"; air, "Biriby." f. 125b.
65. "Vous me demandez des nouvelles," 1710; air, "Réveillez vous, belle." f. 126.
66. "Après le retour de Torcy," 1710; air, "Biriby." f. 128b.
67. "Que, Diable, voulez vous qu'on fasse," 1710; air, "Petite Fronde." f. 132.
68. "Que Boindrin de son haut caquet," 1710; air, "Que l'amant qui devient." f. 133b.
69. "Fats, assemblés chez de Villiers," 1710; same air. f. 139.
70. "Au Meurtre, au Guet," 1710; air, "Le Confiteor." f. 143.
71. "Outré du trop libre sermon," 1710; air, "Joconde." f. 145.
72. "De nos Rentes pour nos péchés," 1710; air, "Les Rochelois." f. 145b.
73. "Philippes, règne en repos," 1710; air, "Le Jardinier." f. 147b.
74. "Dans le choix de nos Généraux," 1710; air, "Biriby." f. 148b.
75. "En Flandres nous avons dansé," 1710; air, "Le bon branle." f. 151.
76. "Pour vous, Mesdames de Paris," 1710; same air. f. 152.
77. "Je me mocque de Desmarêts," 1710; air, "Ma fille, je vous aime." f. 156.
78. "L'amoureux Tircis," 1710; air, "Joconde." f. 156b.
79. "Amis, saisissons nous," 1710; air, "Vous qui vous moques." f. 157b.
80. "Si ma Philis donne au Roi," 1710. f. 158b.
81. "Le Soir de la veille des Rois," 1710; air, "Alleluya." f. 159b.
82. "Le Gacé est chassé" [1710]; air, "Les Cloches." f. 161b.
83. "Vendôme, tout couvert de gloire," 1711; air, "Petite Fronde." f. 162.
84. "Amis, laissons en arrière" [1710 à] 1711; air, "Branle de Metz." f. 163b.
85. "De Villars la vie sçavez vous," 1711; air, "Lonlanla derirette." f. 164b.
86. Dialogue, beg. "Lorsque je fus blessé," 1711; air, "Ne m'entendez vous pas." f. 168b.
87. "Nous allons comme au bal," 1711; same air. f. 169.
88. "C'est à ce coup," 1711; air, "Biriby." f. 170b.
89. "On voit ce héros nouveau," 1711; air, "Voicy le jour solemnel." f. 175b.
90. "Vendôme ne dort point icy" [1711]; air, "Monsieur de la Palisse." f. 176b.
91. "Eugène, entrant en Campagne," 1712; air, "Prend, ma Philis." f. 177.
92. "Villars, ce n'est point vôtre fait," 1712; air, "Le Confiteor." f. 178.
93. "Il n'est plus de Capitaine," 1712; air, "Le Charivary" ("Vive les Gueux" in King's 833, f. 54b). f. 180.
94. "Vn jour le Prince Eugène," 1712; air, "O gué lan la lan laire." f. 181.
95. "Eugène, ta gloire," 1712: air, "Petitte Fronde." f. 183b.
96. "Que prétends tu faire à Denain," 1712; air, "Joconde." f. 184.
97. "Eugène sous ses Etendarts," 1712; air, "Ronde." f. 185b.
98. "Voulez vous sçavoir les regrets," 1712; air, "Landeriratte." f. 187.
99. "Eugène, malgré sa deffaite," 1712; air, "Adieu, Paniers." f. 188b.
100. "Je crois que, descendu des Cieux," 1712; air, "Joconde." f. 189.
101. "Monsieur l'abbé de Polignac," 1712; air, "Biriby." f. 191b.
102. "Vn général d'importance," 1712; air, "Branle de Metz," f. 202.
103. "Eugène, grand remply de gloire," 1712; air, "Quand le péril est agreable." f. 204b.
104. "Revenés, aimable Bergère," 1712; air, "J'entends dejà le bruit des armes." f. 205.
105. "Tout portrait doit icy paroître," 1712; air, "Tout mortel." f. 207b.
106. "Hélas! J'en ay point vu," 1712; air, "Les marais." f. 209.

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107. "Quel spectacle indécent," 1712; air, "Quel spectacle charmant." f. 211.
108. "Il faut sur un ton lamentable," 1712; air, "Grande Fronde." f. 212.
109. "Les états sont donc à Vitré," 1712; air, "Laire la." f. 213b.
110. "Icy finit toute indulgence," 1712; air, "Petite Fronde." f. 215.
111. "Dieu, qu'en Bretagne on trouve l'abondance," 1713; air, "Voilà comment je passe ma vie," or "Le Marais." f. 216.
112. "Sur mer fuyons les Combats," 1712; air, "Les Lampons." f. 216b.
113. "Vivons icy tranquil[l]ement," 1712; air, "Jean de Vert." f. 217b.
114. "J'ay trouvé dans un Sac," 1712; air, "Vn abbé, dans un Coin." f. 219b.
115. "Que vous semble des Dames de Nantes," 1712; air, "Quand je suis une fois en debauche." f. 221b.
116. "A Rome, àPorte Pie," 1712; air, "Grosses Bourguignon[ne]s." f. 223.
117. "En dépit de la faculté," 1712; air, "Alleluya." f. 225.
118. "Je finis par ce Triolet," 1712; air, "Les Triolets." f. 226b.
119. "Avoir de généreux amis," 1712; air, "Joconde." f. 227.
120. "Ah, Présidente," 1712; air, "Les Mayeux de Bretagne." f. 230.
121. "En deüil et fort affligée," 1712; air, "Le cap de bonne Espérance." f. 230b.
122. "Pour vouloir trop se presser," 1712; air, "Le Jardinier." f. 231b.

According to a note on f. 232, no. 122 and other songs immediately preceding it belong to a period at least fifty years earlier than the dates originally assigned to them in the MS.

123. "Si le Pape avant sa bulle," 1712; air, "Le fameux Diogène." f. 232b.
124. "Je crois, pauvre Marquis," 1712; air, "Faire l'amour." f. 233.
125. "Le non plus vltra," 1712; air, "Le Confiteor." f. 234b.
126. "N'avés vous point de scrupules," 1713; air, "Les Ramoneurs." f. 235.
127. "Ne nous faites pas un Crime," 1713; air, "Le Branle de Metz." f. 236b.
128. "Qui veut oüir," 1713; air, "Biribi." f. 244.
129. "Il est pris, le Parlement," 1713; air, "Robin Turelure." f. 247b.
130. "S[t] Père, je viens devant vous," 1713; air, "Le Confiteor." f. 248b.
131. "Que dans vos yeux," 1713; air, "Joconde." f. 250b.
132. "Mars, un peu ramadoüé," 1713; air, "Voicy le jour solemnel." f. 252b.
133. "Fuyés, hérétiques," 1713; air, "Les Lanturlus." f. 253b.
134. "Ecoutés le triste récit," 1713: air, "Les Pendus." f. 256.
135. "Vn Chacun est embar[r]assé," 1713; same air. f. 259b.
136. "Or écoutés, grands et petits," 1713; same air. f. 260.
137. "Nôtre Curé," 1713; same air. f. 262.
138. "Or écoutés, petits et grands," 1713; same air. f. 263b.
139. "On dit qu'un bref solemnel," 1713; air, "La médisance." f. 266.
140. "L'Esprit de la jeune Testard," 1713; air, "Lon lanla." f. 267b.
141. "Quand Villars, par ses faits," 1713; air, "Quand le péril." f. 268.
142. "Dans Paris il est un grand bruit," 1713; air, "Tic tic tac." f. 269.
143. "Mon papa toute la nuit," 1713; air, "Mariés, mariés moy." f. 270b.
144. "Vn joly petit Magistrat," 1713; air, "Biriby." f. 273.
145. "Je suis surpris," 1713; same air. f. 274.
146. "Qu'entends je," 1713; same air. f. 275.
147. "Quand je quitteray ma Climène," 1713; air, "Quand je quitteray." f. 283b.
148. "Filles, qui cherchés des Epoux," 1713; air, "Les Feuillantines." f. 285b.
149. "Les Jansénistes sont tondus," 1713; air, "Les Triolets." f. 287.
150. "Père Tellier, faites briller ma race," 1713; air, "Les formulaires." f. 287b.
151. "Nos Prélats sauveroient Quesnel," 1713; air, "Le Confiteor." f. 288b.

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152. "La Noue déplorant son Etat," 1713; air, "Joconde." f. 289.
153. "Vn jour deux Diables," 1713; same air. f. 289.
154. "Les Jésuites, gens de goût fin," 1713; same air. f. 289b.
155. "Ton Vnigenitus, Clément," 1713; air, "Les Rochelois." f. 290.
156. "Des Enfans de Loyola," 1713; air, "Le Jardinier." f. 291.
157. "Les Compagnons d'Ignace," 1713; air, "Les Dons dons." f. 292.
158. "Que pour le Combat," 1713; air (omitted), "Joconde." f. 296.
159. "De Gesvres, malgré tes efforts," 1713; air, "Le Confiteor." f. 296b.
160. "Voyés jusqu'où sont nos malheurs," 1713; air, "Les Rochelois." f. 298.
161. "Est ce ainsi qu'on examine," 1713; air, "Le Cap de bonne Espérance." f. 300.
162. "Mais La Guerre," 1713; air, "O digne fils." f. 301.
163. "Chose plaisante," 1713; air, "Ronde." f. 301b.
164. "La Grace efficace," 1713; air, "Ronde" (different from the preceding). f. 304.
165. "Brave Noailles," 1713; air, "La pelle." f. 304b.
166. "Qui fait du Cordon Bleu," 1713; air, "La Curiosité." f. 305.
167. "L'ambassadeur de Perse," 1713; air, "Or nous dites, Marie." f. 307.
168. "Sous les Loix de l'Hymenée," 1713. f. 309b.
169. "Mesdemoiselles Béraud," 1713. f. 310.
170. "J'adore vos beaux yeux," 1713; same air. f. 312b.
171. "De son Castel antique," 1713; air, "Belle et charmante Brune." f. 315.
172. "L'incomparable Rochefort," 1713; air, "Le Confiteor." f. 316.
173. "N'esperés pas, pauvres François," 1713; air, "Les Rochelois." f. 316b.
174. "Tessé, général des Gallères," 1714; air, "Petite Fronde." f. 327.
175. "Or ecoutés, grands et petits," 1714; air, "Les pendus." f. 328.
176. "Cher Appollon," 1714; air, "Les folies d'Espagne." f. 333b.
177. "De Bercy, l'infame," 1714; air, "Lanturlu." f. 339.
178. "De par le Prevôt des marchands," 1714; air, "Le Confiteor." f. 339b.
179. "Clément, par un bref," 1714; air, "Les Ramoneurs." f. 340b.
180. "Sans son Dieu," 1714. f. 342.
181. "Arrêtés vous icy passant," 1715 air, "Les pendus." f. 356.
182. "Or écoutés, mes chers amis," 1715; same air. f. 356b.
183. "Or aprenés, braves François," 1715; air, "O reguingué, o lonlalanla." f. 360.
184. "Ce puissant Roy," 1715; air, "Tant pis, tant mieux." f. 366.
185. "Si Bertin ne veut plus de moy," 1715; air, "Le Confiteor." f. 369b.
186. "Enfin ce grand Jour est venu," 1715; air, "Alleluya." f. 371b.
187. "Je ne me fie plus," 1715; air, "Les Rochelois." f. 374b.
188. "Si Bertin à Montaran," 1715; air, "Tranquilles Cœurs." f. 375b.
189. "C'est donc vous," 1715; air, "Quand le péril." f. 376b.
190. "Nous avons perdu Louis," 1715; air, "Vrayement, ma Commère," f. 377.
191. "Orléans va venir," 1715; air, "Les Cloches." f. 379b.
192. "Qu'il est doux de voir régir," 1715; air, "Lon lan la." f. 381.
193. "Tout est bien disposé," 1715; air, "La faridondaine." f. 382.
194. "Chanson nouvelle," 1715; air, "La Pelle." f. 388.
195. "Vous qui vous tourmentés," 1715; air, "Joseph est bien Marié." f. 391b.
196. "A Dagenois de Nesle a dit," 1715; air, "Alleluya." f. 392.
197. "On ne void (*sic*) rôder par la ville," 1715; air, "Petite Fronde." f. 394.
198. "Le Régent fuira la Crapule," 1716; air, "Quand je quitteray le vin." f. 396.
199. "Je ne suis plus Rupelmonde," 1716. f. 397b.
200. "Marie Salisson," 1716. f. 398.
201. "Déjà vôtre Esprit est guéry," 1716; air, "Joconde." f. 398b.
202. Je n'ay point chanté l'Amonite," 1716; air, "Petite Fronde." f. 399.

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203. "Que la Berry, par son Emportement," 1716. f. 399b.
204. "La Berry n'est pas si sotte," 1716; air, "Marotte fait bien de la fierre." f. 400.
205. "Je respecte la Regence," 1716; air, "Ton humeur." f. 402.
206. "C'est Cupidon," 1716; air, "Cest un Lanla landerirette." f. 403.
207. "Ne parlons plus de Politique," 1716; air, "Amis, ne parlons plus." f. 404b.
208. "On dit que le Luxembourg," 1716; air, "C'est la pure verité." f. 407b.
209. "Sainte facile," 1716; air, "Dans le bel age." f. 409b.
210. "Pour paroître au grand Tribunal," 1716; air, "Joconde." f. 419b.
211. "Ne parlons plus de pénitence," 1716; air, "Quand Iris." f. 420b.
212. "Que le Régent avec sa fille," 1716; air, "Petite Fronde." f. 421.
213. "Duras a fait la Jonction," 1716; air, "Alleluya." f. 423b.
214. "Le Roy, nôtre sire," 1717 [1716]; air, "Lanturlu." f. 426.
215. "Grand Ennemy de la Noblesse," 1717; air, "Petite Fronde." f. 427b.
216. "Grand Dieu, conservés nôtre Roy," 1717; air, "Les Triolets." f. 430.
217. "Or ecoutés, petits et grands," 1717; air, "O reguingué." f. 430b.
218. "Célébrons l'Etablissement," 1718 [1717]; air, "Landerirette." f. 431b.
219. "Cesse, France," 1718 [1717]; air, "Biribi." f. 435b.
220. "Or écoutés, petits et grands," 1718 [1717]; air, "Les pendus." f. 440b.
221. "Contre Eugène et contre L'Anglois," 1718 [1717]; air, "Le Confiteor." f. 442b.
222. "Tous les peuples de France," [1717–]1718; air, "Les dons dons." f. 445b.
223. "Accourés tous, peuples françois," 1719; air, "Les pendus." f. 464.
224. "Jadis vous fûtes plein d'honneur," 1719; air, "Le Confiteor." f. 466.
225. "Amis, chantons gravement," 1720; air, "Les Lanpons" (different air in King's MS. 335, f. 204b). f. 467.
6. "La Montbazon," 1720 [1729]; air, "Alleluya." f. 469b.
227. "La Messaline de Berry," 1720 [1719?]; air, "Le Confiteor." f. 474.
228. "Ce grand air," 1720; air, "Joconde." f. 474b.
229. "Le Parlement est à Pontoise," 1720; air, "Il faut aujourd'huy." f. 475b.
230. "Ces Messieurs sans aucun doute," 1720; air, "Le branle de Metz." f. 476.
231. "Si tu veux," 1720; air, "Biriby." f. 476b.
232. "Célébrons très joyeusement," 1720; air, "Landerirette." f. 477b.
233. "Que deviendra nôtre Opéra," 1720; air, "Les pendus." f. 480.
234. "C'est Law qui gouverne aujourd'huy," 1720; air, "Joconde." f. 481.
235. "A présent il n'est plus question," 1720; air, "Les pendus." f. 483.
236. "Or ecoutés, petits et grands," 1720; same air. f. 485.
237. "Law, ce fameux Politique," 1720; air, "Le Branle de Metz." f. 487.
238. "Dans mon petit Laboratoire," 1720; air, "Reveillés vous, belle." f. 489.
239. "Vive nôtre Regent," 1720; air, "Faire l'amour." f. 492.
240. "Courcillon, cessant de nous plaire," 1720; air, "Quand je quitteray." f. 492b.
241. "Petit Duc à nazarde," 1720. f. 493b.
242. "Le Duc de La Force," 1720; air, "Ils sont chus dans la Rivière." f. 494b.
243. "De la Banque à Paris," 1720; air, "La Curiosité." f. 495b.
244. "Que le François, las de sa gêne," 1720; air, "Je le crois bien." f. 496.
245. "Trancardines et Trancardins," 1720; air, "Les Rochelois." f. 497b.
246. "Point de Pédan[t]s," 1720; air, "Petite Fronde." f. 499b.
247. "Hic jacet une Sainte Mère," 1720; air, "Quand le péril." f. 501.
248. "Qui t'a fait cette teinture," 1720; air, "Le Mirliton." f. 501b.
249. "Toute la Fable," 1720; same air. f. 502.
250. "Law, trompeur," 1720; air, "Vaste mer." f. 508b.

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251. "Quand verrons nous donc la fin," 1720; air, "De Monpot." f. 504.
252. "De nôtre Regence," 1720; air, "Ils sont chus." f. 505b.
253. "Law, du Gibet fidel' Elève," 1720; air, "Petite Fronde." f. 506.
254. "Quand on dit que le Régent," 1720; air, "La Médisance." f. 507.
255. "France, qui soupirés sans cesse," 1720; air, "C'est l'ouvrage d'un moment." f. 508.
256. "Mississipi, charmante terre," 1720; air, "Petite Fronde." f. 508b.
257. "Messieurs, à quel jeu jouerons nous," 1720; air, "Laire la." f. 509.
258. "Hé, Cadedis," 1720; air, "Joconde." f. 510.
259. "Le Mississipi m'importune," 1720 [1721]; air, "Amis, ne parlons plus." f. 510b.
260. "Vn Cinge (*sic*) alloit," 1720; air, "Momus Fabuliste." f. 512.
261. "Conseillers, quittés vos bouges," 1720; air, "Et allons." f. 514b.
262. "Colin, dis moy," 1720; air, "Ton humeur." f. 516.
263. "Vous allés, belle Princesse," 1720; air, "Arlequin dit que sa femme." f. 517.
264. "A présent qu'on n'a point d'argent," 1720; air, "Laissés gronder vôtre maman." f. 517b.
265. "Est ce Colère," 1720; air, "Petite Fronde." f. 518.
266. "Roland avec Emotion," 1720; air, "Le Confiteor." f. 519.
267. "Après avoir pris nôtre argent," 1720; air, "Joconde." f. 519b.
268. "Princes, terminés vos querelles," 1720; air, "Petite Fronde." f. 520.
269. "Or ecoutés la Nouvelle," 1720; air, "Ton humeur." f. 520b.
270. "Frère André," 1720; air, "Le pais de Cocagne." f. 521b.
271. "Que Ducs, pairs, et Présiden[t]s," 1721; air, "Les Rochelois." f. 522b.
272. "Tout le Palais tremble," 1721; air, "Lanturlu." f. 524b.
273. "On ne trouve pas étonnant," 1721; air, "Joconde." f. 525b.
274. "Vous tous qui par icy passés," 1721; air, "Les pendus." f. 526.
275. "Dubois, dont on faisoit les Cuistres," 1721; air, "Quand le péril." f. 532b.
276. "Sçavante Dacier," 1721; air, "Réveillés vous." f. 533.
277. "Dans ce lieu riant," 1721; same air. f. 534b.
278. "Le Grand portail de S[t] Sulpice," 1721 [1722]; air, "Petite Fronde." f. 537.
279. "La plus austère probité," 1721 [1722]; air, "Les Rochelois." f. 538b.
280. "A pleine[s] mains," 1721 [1722]; air, "Petite Fronde." f. 539.
281. "Law est parti," 1722; air, "Lampons." f. 539b.
282. "Law est devenu Catholique," 1722; air, "Petite Fronde." f. 540.
283. "Dieux vangeurs," 1722; air, "Doux sommeil" ("Petits oiseaux," in King's MS. 335, f. 158). f. 540b.
284. "Le Pape vient de s'en aller," 1722; air, "Joconde." f. 541.
285. "Ayés quelque Complaisance," 1722; air, "Je ne sçaurois." f. 541b.
286. "Sous trois règnes," 1723; air, "Joconde." f. 544b.
287. "Icy gist cet illustre quistre," 1723; air, "Quand le péril." f. 545.
288. "Je veux chanter en Triolet," 1723; air, "Les Triolets." f. 545b.
289. "Tout est f. . . ," 1723; air, "Fronde." f. 556.
290. "Est il bien vray," 1723; air, "Biriby." f. 556b.
291. "Je vois tous nos malheurs finis," 1723; air, "Joconde." f. 558b.
292. "Cy Gist un des Fils d'Epicure," 1723; air, "Quand le péril." f. 559.
293. Dialogue, beg. "Mais quel transport," 1723; air, "Joconde." f. 559b.
294. "Cy gist un Prince jntelligent," 1723; air, "Dies iræ, Dies illa." f. 560b.
295. "Sans tambours," 1723; air, "Le Mirliton." f. 561b.

Egerton 817. Vol. iv.

1. "Prosopopée sur M[r] Le Duc d'Orléans Régent," 1724, beg. "Que chacun s'éloigne d'icy." It consists of a collection of songs arranged to

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form a quasi-drama in which, besides the Regent, La Duchesse de Berry, and Cardinal Dubois, several mythological personages are introduced. ff. 2–49b. In addition to many of the tunes named above, the following airs are given: "Quand je tiens." f. 3b;—"Amis, sans regretter Paris." f. 8;—Le Malheureux Lisandre." f. 8b;—"Que l'amant qui devient heureux." f. 9;—"Tu croyois [Iris], en aimant Collette." f. 11b;—"Dans le bel age." f. 12b;—"Nous sommes précepteur d'amour." f. 16;—"Vous parlez Gaulois." f. 20b;—"Tes beaux yeux." f. 21;—"Voulant faire un voyage." f. 21b;—"La Besogne." f. 24b;—"Allons gay." f. 26b;—"L'autre jour dans ce verd bocage." f. 27;—"L'autre jour Cupidon." f. 27b;—"Du haut en bas." f. 29b;—"Quand une jeune fille." f. 30b;—"Il faut suivre la mode." f. 31;—"De nôtre Cabale." f. 31b;—"Ce n'est point par effort." f. 32b;—"L'austère philosophie." f. 33b;—"Dans ces lieux tout rit." f. 34;—"Malheureuse journée." f. 35;—"C'est un certain je ne sçai[s] quoi." f. 36b;—"Les houssards." f. 37b;—"Ah, madame Auroux." f. 38;—"Quel plaisir d'aimer." f. 39;—"Les filles de Montpellier." f. 39b;—"Un Cardinal gouverné par la lune." f. 40;—"Pour régir l'Vnivers." f. 41;—"Un jnconnu." f. 41b;—"Nous avons pour vous satisfaire." f. 43;—"Je reviendray demain." f. 44b;—"Ah, qu'il y va guayement." f. 45;—"Tarrare, ponpon." f. 45b;—"Non, je ne feray pas." f. 47;—"Toujours que si." f. 48;—"Helas, la pauvre Femme." f. 48;—"Vous qui voyés couler mes larmes." f. 49b.

2. "Vn jour le Dieu de Cithère," 1724; air, "Le Mirliton." f. 50.
3. "Aimable et belle jeunesse," 1724 [1726]; same air. f. 56b.
4. "Parodie en Mirliton de la tragédie d' 'Inés de Castro' d'Houdart de la Mothe," 1724; beg. "Reine, je tiens ma promesse." ff. 59–67b.
5. "Pot-poury sur M^r^ Dodun, Controlleur-général des finances," 1724; beg. "Dodun dit à son Tailleur"; introducing, among other airs, "Mariés moy" (f. 68), and "Dupont, mon amy" (f. 68b). ff. 68–71.
6. "Où trouver une Fille charmante," 1724 [1725]; air, "Le païs de Cocagne." f. 71.
7. "L'Infante est partie," 1725; air, "Alleluya." f. 72.
8. "Grands Dieux, quelle misère," 1725; air, "Petite Fronde." f. 73.
9. "A la patron[n]e de Paris," 1725; air, "Le Confiteor." f. 73b.
10. "Reine, souffrés qu'en bon François," 1725 [1726]; air, "Biribi." f. 74.
11. "Certain chasseur," 1725; air, "Momus Fabuliste." f. 75b.
12. "Le Roy m'a fait cocu," 1725; air, "Les formulaires." f. 76b.
13. "Dites nous, la Vrillière," 1725; air, "Or nous dites, Marie." f. 77.
14. "Je suis un C[h]asseur," 1725; air, "Les houssards." f. 77b.
15. "A la fin nôtre jeune Roy," 1725; air, "Laire la." f. 78.
16. "Impudique de Prie," 1725; air, "Or nous dites, Marie." f. 79.
17. "Vn grand Ciclope," 1725; air, "Momus fabuliste." f. 79.
18. "Je n'ay qu'un œil," 1725; air, "Les formulaires." f. 79b.
19. "Le Duc a deux beaux yeux," 1725; air, "Les Rochelois." f. 80b.
20. "Dites nous, belle Reine," 1725; air, "Or Dites nous, Marie." f. 81.
21. "D'une tiédeur extrême," 1725; air, "D'une Constance." f. 81b.
22. "Cruel Bourbon," 1725 [1726]; air, "Les petits oiseaux." f. 82.
23. "Vous qui devés suivre les Loix" (*sic*), 1725 [1726]; air, "Vous qui voulez suivre." ff. 82b, 235.
24. "Que devant moy tout s'abaisse," 1725; air, "Un Cardinal gouverné." f. 82b.
25. "Au Gibet que l'on a dressé," 1725 [1726]; air, "Lonlanla." f. 83.
26. "Sainte vaillante," 1726; air, "Dans le bel age." f. 83b.
27. "La Deprie vint se rendre," 1726; air, "Les Bourgeois de Chartre." f. 84.
28. "D'un David en Contriction," 1726; air, "Les Triolets." f. 84b.

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29. "Mes amis veulent pour rire," 1726; air, "Branle de Metz." f. 85b.
30. "Que ce règne est horrible," 1726; air, "L'amour me fait mourir." f. 87b.
31. "Mon venin jadis s'ecoula," 1726; air, "Les Triolets." f. 88b.
32. "Enfin le Duc est exilé," 1726; air, "Sans (*sic*) dessus dessous." f. 94b.
33. "Quand Fleury se ligua," 1726; air, "Marche des Bostangis." f. 96.
34. "Vn Lion Roy," 1726; air, "Momus fabuliste." f. 96b.
35. "Vn envieux," 1726; air, "Les formulaires." f. 97.
36. "D'une course gothique," 1727; air, "O gué lanla." f. 99b.
37. "Vous avés beau par vos discours," 1727; air, "Biriby." f. 101.
38. "A tout age il faut que l'on te céde," 1727; air, "Le pais de Cocagne." f. 104b.
39. "De par nôtre S[t] Père," 1727; air, "Or nous dites, Marie." f. 105.
40. "Plein d'jgnorance," 1727; air, "Les Rabelais." f. 110b.
41. "Mon Fils d'apoticaire," 1727 [1724]; air, "Le Mississipi." f. 113.
42. "Mesdames, vous trouverés bon," 1727; air, "Lon lanla derirette." f. 114b.
43. "Or venés, tous braves François," 1727; air, "Les pendus." f. 116b.
44. "Vous êtes faite pour l'amour," 1727 (according to marginal note, 8 or 9 years earlier). f. 117.
45. "Moy, qui jadis eut (*sic*) la gloire," 1727; air, "Les Mirlitons." f. 117b.
46. "Dans mon enfance l'Efficace regnoit," 1727; air, "Le Cahin Caha." f. 123.
47. "Les Noailles ayant resolu," 1726; air, "Le Confiteor." f. 124b.
48. "Laissons la besogne," 1727 [1726-7]; air, "Bon bon! Que le vin." f. 125b.
49. "Enfin, France, cessés vos Larmes," 1727 [1726–7]; air, "Petite Fronde." f. 126.
50. "Pleurons, pleurons, mon cher amy," 1727; air, "Les Rochelois." f. 126.
51. "Lorsque Deschauffours on brula," 1727; air, "Alléluya." f. 126b.
52. "Pour quoy, M[rs] de Justice," 1727; air, "Le Mirliton." f. 126b.
53. "Un jeune Cocq," 1727. f. 127.
54. "Enfin Noailles a succombé," 1727; air, "Le Confiteor." f. 127b.
55. "Tapin, toy qui comme un vautour," 1727; air, "Joconde." f. 129b.
56. "Noailles, enfin," 1727 [1728]; air, "Les folies d'Espagne." f. 130.
57. "Eh! Pourquoy ce pélerinage," 1727 [1728]; air, "Eh! Pourquoy donc." f. 130b.
58. "Viens au secours," 1727; air, "Les Pélerins." f. 131.
59. "Chantons, chantons des avocats," 1727; air, "Joconde." f. 135b.
60. "Du fameux Concile d'Ambrun," 1727; air, "Jean de Vert." f. 137b.
61. "La terre a besoin de Culture," 1727; air, "Petite Fronde." f. 140.
62. "Enfin nos trois Tunésiens," 1727 [1728]; air, "Joconde." f. 142.
63. "Nous avons dans le ministère," 1727 [1728]; air, "Petite Fronde." f. 142b.
64. "Cy gist une infame Laïs," 1728; air, "Les Rochelois." f. 143.
65. "Cy gist la Putain," 1728; air, "Le Confiteor." f. 143b.
66. "Que dit on, aimable Princesse," 1728; air, "Petite Fronde." f. 143b.
67. "Si ma manille peut passer," 1728; air, "Joconde." f. 144b.
68. "Nos douleurs vont prendre Fin," 1728; air, "Les lampons." f. 149.
69. "Quelle est donc vôtre jmpatience," 1728; air, "Petite Fronde." f. 149b.
70. "Astruc avec Chirac," 1728; air, "Marche des Bostangis." f. 150b.
71. "Chrétiens, toutes vos stations," 1729; air, "Les Rochelois." f. 151b.
72. "Noailles, Ciel, vient d'expirer," 1729; air, "Le Confiteor." f. 152.
73. "Avant que d'avoir un Dauphin," 1729; air, "Comment faire." f. 153b.
74. "Louis quinzième," 1729; air, "Landerirette." f. 154.
75. "Le feu que l'on tire," 1729; air, "Petite Fronde." f. 155b.
76. "Au jardin de Versailles," 1729. f. 156.
77. "Plein d'une ardeur extrême," 1729. f. 157b.
78. "D'un Aaron," 1729; air, "Petite Fronde." f. 158b.

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79. "Le Bœuf dans la Cabanne," 1729; air, "Or nous dites, Marie." f. 159.
80. "Quoy que Pasteur," 1729; air, "Les formulaires." f. 159b.
81. "Zelés Constitutionnaires," 1729; air, "Badinés." f. 160b.
82. "En Vintimille," 1729; air, "Dans le bel age." f. 161.
83. "Monstre que l'on voit," 1729; air, "Petite Fronde." f. 161b.
84. "Vn Circoncis," 1729; air, "Fy donc, Jullien." f. 162.
85. "Or écoutés, grands et petits," 1730; air, "Les pendus." f. 163b.
86. "Quelle mélancholie," 1730; air, "Petite Fronde." f. 166.
87. "Languet a fait un Ecrit," 1730; air, "Le Jardinier." f. 166b.
88. "Languet nous donne les vertus," 1730; air, "Joconde." f. 167.
89. "Tu veux qu'on te chansonne," 1730; air, "Le fleuvre d'oubly." f. 167b.
90. "Lorsque Soissons," 1730; air, "Le Confiteor." f. 169b.
91. "Pour ressembler à Fénélon," 1730; air, "Les Rochelois." f. 170.
92. "Jadis un Fou," 1730; air, "Petite Fronde." f. 170.
93. "Monseigneur de Soissons," 1730; air, "Amis, ne parlons plus de guerre." f. 171.
94. "Je sens un plaisir," 1730; air, "Les triolets." f. 171b.
95. "Vuidons Chopaine" (*sic*), 1730; air, "Daphnis m'aimoit." f. 172.
96. "Pélissier, Marseille a des Chaines," 1731; air, "Petite Fronde." f. 173b.
97. "Il est vray que pour mes apas," 1731; air, "Joconde." f. 174b.
98. "Charles, nous sommes tes enfans," 1731; air, "Le Confiteor." f. 175.
99. "Sur 3 filles d'opéra," 1731; air, "Petite fronde." f. 176.
100. "A Paris est une boutique," 1731; described as "Histoire galante .... arrivée au Magazin de l'opéra." ff. 177–191. In it, besides other airs given above, the following are introduced:—"Entre Paris et Nantes." f. 179;—"Ah, voilà la vie." f. 179b;—"Vn Chanoine de l'Auxerrois." f. 179b;—"O Ricandenne." f. 180;—"Je voudrois bien me marier." f. 181;—"Sont les filles de la But[t]e S[t] Roch." f. 181b;—"Mr. Charlot." f. 182b;—"Le Diable boiteux." f. 184b;—"Comme v'là qu'est fait." f. 185;—"J'ay le pied dans le margouillis." f. 186;—"Margotton dessus son Lit." f. 186;—"Non, je ne veux pas rire." f. 187;—"J'en suis le Jean." f. 187;—"Le C.. dans une hotte." f. 187b;—"Vn Cordelier, *etc.*" f. 189;—"Le long de ça." f. 189b;—"Ma Commère, quand je danse." f. 189b;—and "Talalerita." f. 191.
101. "Vintimille attentivement," 1731; air, "Le Confiteor." f. 191b.
102. "Parbleu, Monseig[neur]de Paris," 1731; air, "Les Rochelois." f. 192b.
103. "J'avons sçu que nôtre archevesque," 1731; air, "La trop innocente Colette." f. 193.
104. "Vieux Mazarin," 1731; air, "Petite Fronde." f. 193b.
105. "La Bourbon dans son Boucan," 1731; air, "Dans un Couvent." f. 193b.
106. "Le Bonhomme Vintimille," 1731; air, "Le Cap de Bonne Espérance." f. 194.
107. "Courés, tous, à l'Etable," 1731; air, "Laissés paître." f. 195.
108. "Prélat, que la faim toujours presse," 1731; air, "Badinés." f. 196b.
109. "Des miracles sans Equivoque," 1731; air, "Réveillés vous." f. 196b.
110. "Près de l'innocente Cadière," 1731; air, "Comme v'là qu'est fait." f. 197.
111. "Venez écouter, vieux paillard," 1731; air, "Biriby." f. 198.
112. "Non, ce n'est qu'à Toulon," 1731; air, "Marche des Bostangis." f. 199b.
113. "Girard considérant," 1731; air, "La Curiosité." f. 200.
114. "Or écoutés avec hor[r]eur," 1731; air, "Les pendus." f. 200b.
115. "Tu recevras, ma chère," 1731; air, "Le Confiteor." f. 201b.
116. "Mon cher Girard," 1731; air, "Badinés." f. 205.
117. "Chés les Jésuites de Toulon," 1731; air, "Les Rochelois." f. 206b.
118. "Père Girard," 1731; air, "Du haut en bas." f. 207b.

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119. "Si le devoir," 1731; air, "Les formulaires." f. 210b.
120. "Que S[t] Paris à ses malades," 1731; air, "Petite fronde." f. 213.
121. "Or écoutés, petits et grands," 1731. f. 213b.
122. "Pour un moment," 1731; air, "Du haut en bas." f. 215.
123. "Les Jésuites, nos bons amis," 1731; air, "Joconde." f. 215.
124. "Si quelque infirme," 1731 [1732]; air, "Les Bourgeois de Chartre." f. 216.
125. "Vn jour la jeune Fanchon," 1731; air, "Ah, qu'un amant." f. 220.
126. "Charmantes Sœurs," 1731; air, "Laire la." f. 221.
127. "Que deviendra donc vôtre Eglise," 1731 [1729]; air, "Les Pellerins." f. 222.
128. "Rien n'est de foy," 1731; air, "Branle de Metz." f. 224b.
129. "Eh, pourquoy donc," 1731. f. 229b.
130. "Or écoutés, petits et grands," 1731; air, "Les pendus." f. 232b.
131. "Or écoutés, grands et petits," 1731; same air. f. 234.
132. "La Bouchu pour cent mil Ecus," 1731; air, "Alleluya." f. 236b.
133. "Le Compliment que vous fasia" (*sic*), 1731; air, "Vn visionnaire." f. 237.
134. "Belle et charmante Reine," 1731; air, "M. de S[t] Etienne." f. 237b.
135. "Venés goûter, tendre Jeunesse," 1731; air, "Les Pellerins." f. 238.
136. "Or sus, que je vous instruise," 1731; air, "Branle de Metz." f. 238b.
137. "Pour S[t] Médard," 1731; air, "En revenant de S[t] Denis." f. 241.
138. "Docteurs, acceptés donc la Bulle," 1731; air, "Et zon zon zon." f. 248b.
139. "Monsieur de la Parisière," 1731; air, "Le Branle de Metz." f. 250.
140. "Paris au party fidèle," 1731 [1734]; air, "Les Romoneurs" (*sic*). f. 251.
141. "Daguesseau ne veut point," 1731; air, "L'allure." f. 252b.
142. "Chantons par un nouveau Couplet," 1731; same air. f. 255.
143. "Le peuple est sot," 1731. f. 255b.
144. "Dans l'art de gouverner," 1731. f. 256.
145. "Nôtre archévesque est a Conflans," 1731; air, "On dit que vous avés des rats." f. 256b.
146. "Si Villars avoit les attraits," 1731; air, "Monsieur, en vérité." f. 259.
147. "Roy né pour la Chasse," 1731; air, "Laire la." f. 259b.
148. "Certes, c'est jouer tros (*sic*) gros jeu," 1731; air, "Les Triolets." f. 260.
149. "Tu fais la pleureuse," 1731; air, "Ça que je te mette." f. 263.
150. "Grâce au poëte Pellegrin," 1732; air, "Alleluya." f. 263b.
151. "Vous qui de l'équitable Astrée," 1732; air, "Les Rabelais." f. 265.
152. "Thémis, de tes arrêts," 1732. f. 268.
153. "Le Roy qui est vôtre maitre," 1732; air, "Les ramoneurs." f. 268b.
154. "Le Roy, pour plaire a Fleury," 1732; air, "La bonne avanture." f. 269.
155. "Que le Parlement ait raison," 1732; air, "Le Confiteor." f. 270.
156. "En vaccance (*sic*) l'on voit assis," 1732; air, "Vous m'entendés bien." f. 272b.
157. "Nous ne manquerons plus," 1732; air, "Les Rochelois." f. 273.
158. "En 1732"; air, "Les pendus." f. 273b.
159. "Après la mort du grand Louis," 1732; air, "sur 'Leri tanlalery.'" f. 274.
160. "Sur les ailes de la victoire," 1732. f. 276.
161. "Petit lieutenant de police," 1732; air, "Petite Fronde." f. 276b.
162. "Il est encore au monde," 1732; air, "Laisses paître." f. 277.
163. "C'est ainsi qu'en Furie," 1732 [1734]; air, "C'est au Jardin de ma tante." f. 278.
164. "Ce matin chès Gradot," 1732 [1734]; air, "L'allure." f. 280.
165. "Il faut vous faire part." This and nos. 166–174 are sung to the same tune as no. 164, and in King's MS. 335 (ff. 161b–173b) form part of that song. f. 281.
166. "Sçais tu du Parlement." f. 282.
167. "Le Roy dit a Fleury." f. 283.

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168. "Le Pape sur velin." f. 284b.
169. "Monarque Souverain." f. 287b.
170. "Le Cardinal Blondin." f. 288b.
171. "Le Roy ne brille point." f. 289b.
172. "D'un Ministre sans Foy." f. 290b.
173. "Plus maigre que l'infante." f. 300b.
174. "Vous partés donc demain." f. 301b.
175. "Puisque Gesvres," 1732 [1734]; air, "Vous m'entendés bien." f. 306b.
176. "L'on doit à Mr. Boin," 1733 [1734]; air, "Chantés, petit Colin." f. 307.
177. "Le Parlement est de retour," 1733; air, "Biribi." f. 308b.
178. "On dit que le Parlement," 1733 [1734]; air, "Robin Turelure." f. 309b.
179. "Quand le Curé de S[t] Sulpice," 1733 [1734]; air, "Petite Fronde." f. 311b.
180. "Ce Duc, qui d'un oeil," 1733 [1734]; same air. f. 312.
181. "Déplorons la decadence," 1733; air, "Ayés pitié, mesdames." f. 312b.
182. "D'un Roy protégé des Cieux," 1733 [1734]; air, "Le jardinier." f. 314b.
183. "Pour général de nos Combats," 1733; air, "Les Rochelois." f. 317.
184. "Qu'un Criminel évite le Trépas," 1733 [1734]; air unnamed ["Voilà ce qui m'étonne"]. f. 317.
185. "Du nouveau saint," 1733 [1734]; air, "Servantes, quittés vos paniers." f. 321b.
186. Que Stanislas," 1733; air, "Menuet du Char" ("Chat" in King's MS. 337, f. 46). f. 323.
187. "Momus sur différens Etats," 1733; air, "La Montauban." f. 324.
188. "On parle qu'un certain Robin," 1733; air, "Biribi." f. 326.
189. "Quand on veut médire," 1734; air, "Partés d'abord." f. 328b.
190. "Princesse, avec votre beauté," 1734; air, "Servantes, quittés vos paniers." f. 330b.
191. "Petits et grands, chacun va voir," 1734; air, "L'opéra de Campagne." f. 331.
192. "Quand l'auteur de la nature," 1734; air, "Règne, amour." f. 332.
193. "O vous, belle jeunesse," 1734; air, "Charmante Gabrielle." f. 334.
194. "Payés vos Créanciers," 1734; air, "Quand sur le mont Ida." f. 335.
195. "Voicy l'histoire," 1734; air, "Biribi." f. 335b.
196. "Davéjan se moque de moy," 1734; air, "Marche des Mousquetaires." f. 337.
197. "Marchons, braves soldats," 1734; same air. f. 337b.
198. "Fleuve rapide," 1734; air, "Dans le bel age." f. 339.
199. "Trompettes, taisés vous," 1734; air, "Sainte Margueritte." f. 342.
200. "Berwick, nôtre bon général," 1734; air, "Pour monter à l'assaut." f. 344.
201. "Que Cupidon suive partout," 1734; air, "Voilà ce qui m'étonne." f. 347.
202. "Messieurs nos Généraux," 1734; air, "Grand Duc de Savoye." f. 348.
203. "Le feu dans son sang," 1734; air, "Morguienne de vous." f. 349b.
204. "Epitre de la Mariette, actrice de l'opéra, au Prince de Carignan . . . Pot poury," 1735 [1734], beg. "Reviens, cher amant"; air, "Aimable vainqueur." Included also are: "Ah, qu'il est sage" (f. 352), and "Ingratte, c'est sans retour" (f. 352b). ff. 351–352b.
205. "Or écoutés, petits et grands," 1735 [1734]; air, "Les pendus." f. 353.
206. "Broglie, fameux général," 1735 [1734]; air, "Joconde." f. 357b.
207. "Destin, quel est donc ton Caprice," 1735; air, "Petite Fronde." f. 367.
208. "Iris dans un Couplet galland," 1735; air, "Joconde." f. 367b.
209. "Messieurs les Allemands," 1735; air, "Grand duc de Savoye." f. 368.
210. "Messieurs vos généraux," 1735; same air. f. 371.
211. "Prince, est-ce pure hypocrisie," 1735; air, "Petite fronde." f. 372b.
212. "Quand D Orléans dans sa maison," 1735; air, "Les Rochelois." f. 373.
213. "On a beau dire du mal," 1735 [1734]; air, "Les Feuillantines." f. 373b.

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214. "Bien loin de trouver ridicule," 1735 [1734]; air, "Petite Fronde." f. 375.
215. "O bien heureux Mr Paris," 1735 [1734]; air, "Il faut l'envoyer à l'Ecole." f. 376.
216. "Le digne Fils du Hérode" [1734]; air, "Voicy le jour solennel." f. 377.
217. "La fleur des Enfans du Parnasse," 1735 [1734]; air, "Réveillés vous, belle." f. 377b.
218. "Noailles, partés," 1735 [1734]; air, "Grand Duc de Savoye." f. 380.
219. "Prince, il te faut par charité," 1735; air, "Landerirette." f. 383.
220. "Tremblés, tremblés, fiers Allemands," 1735; air, "Les triolets." f. 385.
221. "Règne, Mars," 1735; air, "Règne, amour." f. 386.
222. "Danchet et Campra," 1735; air, "J'ay, sans y penser." This song refers to the Opera "Déidamie et Achille," composed in that year by Campra. f. 387.
223. "De la Constitution," 1735 [1734]; air, "Aye, aye, amye Jannette." f. 387b.
224. "Est il mort," 1735 [1734]; air, "Où s'en vont ces guays Bergerds." f. 388.
225. "Vn Partisan des plus connus," 1735; air, "Biriby." f. 389.
226. "L'amour sous son Etendart," 1736; air, "Voilà la différence." f. 391b.
227. "La Hérault dit a Savalet," 1736; air, "Joconde." f. 392b.
228. "Pour un Cocu que de fracas," 1736; air, "Laire la." f. 393.
229. "Qu'en tout Païs il soit des Ménélas," 1736; air, "Voilà ce qui m'étonne." f. 395b.
230. "Contre l'Empereur j'ay servy," 1736; air, "Je ne sçay pas écrire." f. 396.
231. "Chauvelin, remplissant son sceau," 1737; air, "Les pendus." f. 396b.
232. "Le Ministre Chauuelin," 1737; air, "Turlurette." f. 398.
233. "Hélas, pourquoy s'étonner," 1737; air, "Les Rochelois." f. 398b.
234. "Quoy! Pour la Touche disparue," 1737 [1736]; air, "Les Pélerins." f. 399.
235. "Enfin, mon amy," 1737; air, "Biriby." f. 399b.
236. "Ce fut de Feurier le vingt," 1737; air, "Alleluya." f. 400.
237. "D'Amelot la noble prestance," 1737; air, "Petite Fronde." f. 402b.
238. "Le Roy Stanislas," 1737; air, "Ronde." f. 403.
239. "Quand, privé des biens de la terre," 1737; air, "Réveillés vous, belle." f. 405b.
240. "Or écoutés, petits et grands," 1737; air, "Les Pendus." f. 406b.
241. "Pancrace Pellegrin," 1737; air, "La Bequille." f. 417.
242. "La Reine Elisabeth," 1737; same air. f. 417b.
243. "Que vôtre sort est doux," 1737; same air. f. 418.
244. "On dit que la Beaujeu," 1737; same air. f. 419b.
245. "Impromptu Goguenard," 1737; same air. This song refers to the Opera "Castor et Pollux" [by J. B. Rameau, 1737]. f. 420b.
246. "Vn grave magistrat," 1737; same air. f. 423.
247. "Le procureur du Roy," 1737; same air. f. 423b.
248. "Ce n'est plus Barnabas," 1737; same air. f. 424b.
249. "Sur le St d'aujourd'huy," 1737; same air. f. 425.
250. "Nôtre Monarque enfin," 1737; same air. f. 425b.
251. "La petite Moras," 1737; same air. f. 426.
252. "Malheur à celuy qui se fonde," 1738; air, "Petite Fronde." f. 426b.
253. "Or écoutés, petits et grands," 1738; air, "Les pendus." f. 427b.
254. "J'ignore les feux que j'inspire," 1738; air, "Grimaudin." f. 430.
255. "La nuit de la naissance," 1738; air, "Les dons dons." f. 431b.
256. "Que les yeux tendres," 1738; air, "Les Billets doux." f. 438.
257. "C'est un charmant païs," 1738; air, "L'amour la nuit et le jour." f. 438b.
258. "Etre faux," 1738; air, "Les Rochelois." f. 446.
259. "De nôtre Roy pour tenter la

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tendre jeunesse," 1738; air, "Du haut en bas." f. 446b.
260. "Courtenvaux seroit assés aimable," 1738; air, "Tu croyois, en aimant Colette." f. 447.
261. "De l'amour le tendre Langage," 1738 [1735]; air, "Petite Fronde." f. 447b.
262. "Bas, fier, impertinent," 1738; air, "La Curiosité." f. 448.
263. "En vain, Princesse," 1738; air, "Voicy le jour solemnel." f. 448b.
264. "Méchant, escroc, et poltron," 1738; air, "Turlurette." f. 449.
265. "L'Esprit et la Gentillesse," 1738 [1735]; air, "Le Cap de bonne Espérance." f. 449b.
266. "Avec un tein[t] par trop fardé," 1738; air, "On ne doit point avoir peur." f. 450.
267. "De l'Esprit, du Talent," 1738; air, "Les Rochelois." f. 450b.
268. "Le bon ministre de la France," 1738; air, "Les Pélerins." f. 451b.
269. "Pour le Chapeau personne en France," 1738; air, "Réveillés vous, belle." f. 452.
270. "Si l'on sçavoit," 1738; air, "Mais." f. 452b.
271. "Le Cardinal d'Auvergne," 1738; air, "Le Mississipy." f. 453.
272. "Avec une belle figure," 1738; air, "Tout roule aujourd'huy." f. 454b.
273. "Toujours pour Monsieur le Long," 1738; air, "Les Feuillantines." f. 456b.
274. "Aubry sans peine," 1738; air, "Les Triolets." f. 457.
275. "Amy, tu crois," 1739; air, "Ma raison s'en va." f. 458.
276. "Que n'ay je de S[t] Evremont," 1739 [1737]; air, "Joconde." In King's MS. 337 it is sung to the air, "Lizette est faitte pour Colin." f. 459.
277. "Rohan, le bruit court," 1739; air, "Les Rochelois." f. 460.
278. "De l'objet le plus parfait," 1739 [1740]; air, "Par bonheur." f. 460b.
279. "Aimable veuve," 1739 [1740]; air, "Les Billets doux." f. 462b.
280. "Que le Bourdelois s'evertue," 1739; air, "Réveillés vous, belle." f. 463.
281. "Des fiers Autrichiens," 1740. f. 463b.
282. "Qui sera de l'Empereur successeur," 1740 [1741]; air, "Le jour solemnel." f. 464.
283. "Cassini et Maupertuis," 1740; air, "Voilà la différence. f. 465b.
284. "Courtenvaux, tu cours à la gloire," 1740; air, Petite Fronde." f. 466.
285. "Richelieu, Mazarin, Fleury," 1740; air, "Joconde." f. 466b.
286. "Quand on voit Chaulnes," 1740; air, "Les Rochelois." f. 467.
287. "De la promotion," 1740. f. 467.
288. "On voit partir en diligence," 1740 [1741]; air, "Les Pellerins." f. 468b.
289. "Grand Cardinal, la voix publique," 1741. f. 469b.
290. "Sur ton imprudence," 1741; air, "Réveillés vous, belle." f. 471.
291. "Fleury, pour remplir la place," 1741; air, "A la Foire." f. 471b.
292. "Choisy doit être chanté," 1741; air, "Fanfare de Dampierre." f. 472.
293. "Dans un Char," 1741; air, "L'allure." f. 473.
294. "Quelle Deïté dans ces lieux," 1741; air, "Les Rochelois." f. 474.
295. "Que dit on de l'abbé Lubrique," 1741; air, "Petite Fronde." f. 474.
296. "Nimphe à ce Char pompeux," 1741 [1742]; air, "La Bequille." f. 474b.
297. "Tout le monde vous rit au nés," 1741; air, "Faite[s] décrotter vos souliers." f. 474b.
298. "Battés, tambours," 1741; air, "Marche des Mousquetaires." f. 476b.
299. "Reine, ton sort fatal," 1741 [1743]; air, "La Bequille." f. 477b.
300. "Contre les accidens," 1741. f. 477b.
301. "Du Concile d'Ambrun," 1741. f. 478.
302. "Quelle foulle d'objets," 1741. f. 478b.
303. "Quel siècle, juste Ciel," 1741. f. 480b.
304. "De par la Chambre," 1741. f. 481b.
305. "Toy, qui fais saintement le métier," 1741. f. 482b.
306. "Le Collège de Dijon," 1741; air, "Boire à son tour." f. 483b.

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307. "Spectre mouvant," 1741. f. 485.
308. "Fille de ces hèros," 1741. f. 486.
309. "Ecoutés la relation," 1741; air, "Biriby." f. 488b.
310. "Cy gît, sous ce marbre funèbre," 1741. f. 490b.
311. "L'Attila des mauvais rimeurs," 1741. f. 491.
312. "Anglois, que l'orgueüil (*sic*) seul," 1741. f. 492.
313. "Le grand Vernon," 1741; air, "Mais." f. 492b.
314. "Messieurs, ouvrés bien les yeux," 1741; air, "Les triolets." f. 493.
315. "Qu'on est à plaindre," 1741 [1743]; air, "Les Rochelois." f. 496b.
316. "Du Turc l'ambassadeur," 1741 [1742]; air, "La Béquille." f. 497.
317. "Viens vite, ma Commère," 1741 [1742]; air, "Or nous dites, Marie." f. 497b.
318. "Ma Foy, Monsieur L'ambassadeur," 1741; air, "Les Rochelois." f. 498.
319. "A mon mary je suis fidelle," 1741 [1742]; air, "Réveilles (*sic*) vous, belle." f. 498.
320. "Le héros le plus vertueux," 1741 [1742]; air, "Que j'estime mon cher voisin." f. 498b.
321. "Femmes et filles de Paris," 1741; air, "Biriby." f. 498b.
322. "Bacha tant attendu," 1741; air, "Marches des Bostangis." f. 499.
323. "Bellejsle par ses pacquets," 1742; air, "Ma pinte et ma mie." f. 500.
324. "Le Roy décore du grand nom," 1742; air, "Alleluya." f. 500b.
325. "Fouquet comptoit à la pairie," 1742; air, "Les pendus." f. 501.
326. "Quoy, j'aurois pu vous amuser," 1742; air, "Nous jouissons." f. 501b.
327. "On dit qu'un ambassadeur," 1742; air, "La pure verité." f. 502b.
328. "Bellejsle enraché (*sic*) suborneur," 1742; air, "Les Rochelois." f. 503.
329. "Vn Prince, mineur à trente ans," 1742. f. 503b.
330. "Cœur farouche," 1742. f. 504b.
331. "Chantons, chantons joyeusement," 1742; air, "Alleluya." f. 505b.
332. "Ah, France jnfortunée," 1742; air, "Laissés paitrés" (*sic*). f. 506b.
333. "Où, Diable, prenés vous, Louis," 1742; air, "Le Confiteor." f. 507b.
334. "Si le difficile est le beau," 1742; air, "Les pendus." On the composer "[Jean Philippe] Rameau." f. 508.
335. "Au temps jadis où fleurissoit Turenne," 1742. f. 508.
336. "Par les Conseils de l'Eminence," 1742; air, "Petite Fronde." f. 509b.
337. "Quand on fit Fouquet Maréchal," 1742; air, "Biriby." f. 509b.
338. "Comme un nouveau foudre de guerre," 1742; air, "Petite Fronde." f. 512b.
339. "Or écoutes, petits et grands," 1742; air, "Les pendus." f. 512b.
340. "Ségur, qui commande," 1742; air, "Grand Duc de Savoye." f. 513b.
341. "Fouquet, mon amy," 1742; air, "Dupont, mon amy." f. 515.
342. "Nôtre grand Général, Fouquet," 1742; air, "O reguingué." f. 515b.
343. "Monsieur Orry est en Bavière," 1742; air, "Que n'aimés vous." f. 516.
344. "Fouquet le Coche conduira," 1742; air, "Alleluya." f. 516b.
345. "Soit Gouverneur ou Maréchal," 1742; air, "Petite Fronde." f. 517.
346. "Reine, ne vous étonnés pas," 1742 [1739]; air, "Vous m'entendés bien." f. 517b.
347. "Aprenés le sort rigoureux," 1742; air, "Les pendus." f. 519.
348. "Louis du royaume est le maître," 1742. f. 521.
349. "Chantons une Ritournelle," 1742; air, "Les Ramoneurs." f. 524b.
350. "Louis, que vous avés d'Esprit," 1742; air, "Alleluya." f. 525b.
351. "La Mailly se fond toute en pleurs," 1742 [1743]; air, "Voilà ce que c'est d'aller au bois." f. 526.
352. "Dialogue," beg. "Comment donc? Qu'ai je apris," 1742; air, "C'est une Excuse." f. 527b.
353. "Or écoutés, petits et grands," 1742; air, "Les pendus." f. 528b.
354. "Le Lit de justice," 1742; air, "Joconde." f. 541.
355. "Trois Cardinaux," 1742; same air. f. 541.
356. "Le désordre est icy complet," 1742; air, "V'là ce que c'est." f. 541b.

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857. "Le Maurepas est chancelant," 1742 [1789]; same air. f. 543.
858. "Tous nos François," 1742; same air. f. 544.
859. "Le Royaume est sur son déclin," 1742; air, "Laire la." f. 544b.
860. "J'aimons, tretons Broglie," 1742; air, "Grand Duc de Savoye." f. 547.
861. "Quand Belleisle sortit," 1742; air, "Vn abbé dans un Coin." f. 547b.
862. "Si vous vous trouvés par malheur," 1742; air, "Joconde." f. 548.
863. "Au dieu Mars," 1742; air, "Petite Fronde." f. 548.
864. "On dit qu'on reproche à Tancin," 1742; air, "Joconde." f. 548b.
865. "De sœur en sœur," 1742; air, "Petite Fronde." f. 548b.
866. "S'ils ont de la Religion," 1742; air, "V'là ce que c'est." f. 549.
867. "Des notables de France," 1742; air, "Laissés paître." f. 549.
868. "Nôtre Roy Ludovicus," 1742; air, "Où s'en vont." f. 549b.
869. "Quelle est la troupe qui s'avance," 1742; air, "Noël, pour l'amour de Marie." f. 550.
870. "Mon Peuple, vous fûtes étonné," 1742; air, "Le Confiteor." f. 551b.
871. "Bonjour, Sire Duc de Savoye," 1742; air, "Les lampons." f. 552b.
872. "Je suis un Missionnaire," 1743. f. 553b.
873. "Adieu donc, père Bridaine," 1743; air, "Le système," or "St. Paul du 3e Etage." f. 559.
874. "Vn Changement subit," 1743; air, "Tout passe." f. 560.
875. "Au Commissaire," 1743; air, "La Baronne." f. 561b.
876. "La Desève fait la rebelle," 1743; air, "Y allons donc." f. 562b.
877. "Y allons donc, vieille Eminence," 1743; same air. f. 564b.
878. "Eh! Pourquoy donc, vieux Cardinal," 1743; air, "Le Confiteor." f. 566.
879. "Il a toujours de biaux Monsieux," 1743; air, "Les fanatiques." f. 566.
880. "Cher Tancin, ne vois tu pas," 1743; air, "Le jardinier." f. 566b.
881. "L'an mil sept cent quarente trois," 1743; air, "Alleluya." f. 568.
882. "Le Cardinal est à Issy," 1743: air, "Les Pendus." f. 570b.
883. "Contre une belle," 1743 [1789]; air, "La Baronne." f. 571.
884. "Voicy les François," 1743; air, "Voicy les Dragons." f. 571b.

Additional 14180, ff. 1b, 197, 201.

Paper; A.D. 1745 (?), *etc.* Oblong folio. See also above, p. 278.

COMPOSITIONS for a single voice, with a bass for harpsichord and (in nos. 2, 3) a flute part, in score, by Johann Adolf Hasse.

1. "Ecco, l' ora fatal": cantata, 1745. ff. 1b–6.
2. "Sospiri, del mio seno volate": aria. f. 197.
3. "Passa da pene in pene": aria. f. 201.

Additional 14223, ff. 86, 86b, 89, 92.

Paper; about 1747, *etc.* Oblong folio. See also above, p. 284.

SONGS for a soprano voice, with a bass (figured in no. 2) for harpsichord, in score. They are, with the exception of no. 3, anonymous, and in the same hand. Probably *autograph*.

1. "Misero Pellegrino." f. 86.
2. "Pouera Pellegrina." f. 86b.
3. "Bella Rosa d'Amore." "[? Geronimo] Cordella," 1747. f. 89.
4. "Ecco, l' acqua." f. 92.

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King's 330–337, *passim*.

Paper; after 1749. Quarto. See also above, p. 277.

"Recueil de Chansons choisies en Vaudevil[l]es, pour seruir à l'Histoire Anecdote depuis 1600 jusqu'à . . . . 1749." Eight volumes. The melodies are given without accompaniment. As almost all the songs and their tunes are included in Egerton MSS. 814–817, the detailed catalogue of them is not repeated here; any variations in the dates assigned to them are indicated in the description of the Egerton MSS. (see above, pp. 528–556); the initial words, as well as the names of the tunes, are given in Index I. The songs included here, but not in the Egerton collection, are :—

King's 330. "Saint Maigrin" [? 1652]. No name is given to the tune (which does not appear to be in Eg. 814–817). f. 107.

King's 331. "Pour suiure les maximes" [1682 ?]. f. 112b.

King's 332, 1. "Vne Troupe galante," 1696; air, "Tous les Bourgeois de Chartres." f. 26b.
2. "Maître Lully" [? Louis Lully, son of the composer J. B. Lully], 1696; air, "Vous m'entendez bien." f. 43.
3. "Ne renuoyez pas Pelletier," 1696; air, "Jean de Vert." f. 49b.

King's 333. "Quiconque a fait cette chanson" [1706 ?]; air, "Les Feuillantines." f. 105b.

King's 335. "Enfin, Comtesse toute aimable," 1724; air, "Réueillés vous, belle." f. 198b.

King's 336, 1. "Grand Roy, nous auons à viure," 1725; air, "Ton Humeur." f. 8b.
2. "A La Fosse, disoit Bissy," 1726; air, "Joconde." f. 11.
3. "Valeureuse Amazone" [? 1726]. f. 22b.
4. "Reprends, Vénus"; air, "Fy donc, Julien." f. 129.
5. "Vn Jésuite, voyant"; air, "La Curiosité." f. 137.
6. "Pensés vous réduire." f. 143.
7. "Il est encore au monde"; air, "Laissés paître." f. 146b.
8. "Du Sérieux de Melpomène" [1731?]; air, "La petite vieille surannée." f. 180b.

King's 337 (tunes at the end of the volume).
1. "La Trompet[t]e sonne," 1734; air, "Partes (*sic*) d'abord." f. 45b.
2. "Voicy matière nouvelle," 1734; air, "Ton humeur." f. 97.
3. "Joyeuse, Cailus, Maugiron," 1734; air, "Biribis." f. 103b.
4. "J'ay f. . . . hier," 1735; air, "Voilà comme l'hom[m]e n'est jamais content." ff. 109b, 187b.
5. "Si vous voulez compter fleurette," 1735; air, "Chacun à son tour." f. 111.
6. "Le chef des poliçons," 1738; air, "La Béquille." f. 115.
7. "Ce mignon," 1741; air, "Joconde." f. 125b.
8. "Dialogue," beg. "Que je vois d'abbus" (*sic*), 1741; air, "La confession." ff. 128b, 185b.
9. "Adieu, Tambours," 1742; air, "Les Mousquetaires." f. 138b.
10. "Or écoutez, grands et petits," 1742; air, "Les Biribis." f. 141.
11. "Quoy, dira-t-on rien," 1742; air, "De tous les Capucins." f. 147.
12. "Or écoutéz, Peti[t]s et Grands," 1742; sung to several tunes, including the following new ones, "Tient (*sic*), serrez (?) ma pipe." f. 154;—"J'auray vne robe." f. 155;—"Au fond de mon caveau." f. 156. ff. 153b–156b.
13. "Fleury, le crucifix en main," 1743; air, "Les pendus." f. 157.
14. "Chacun sait que les Pantins," 1744; air, "Choisy." ff. 161, 185b.
15. "On n'entend plus," 1744; air, "Ma Mère, mariéz moy." f. 162b.
16. "Ma voisine Perrette," 1744; air, "O begué." ff. 164, 185b.

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17. "Madelaine, tu te moque[s]," 1744. f. 165b.
18. "De la Prise de Menin," 1744. f. 167.
19. "Digne favory de L'amour," 1745; air, "Tous les Capucins." f. 168b.
20. "La pel[l]e au c . . ," 1745; air, "Du haut en bas." f. 169b.
21. "Que vois je," 1747. f. 172.
22. "Voltaire a tout mis," 1748; air, "Laissons nous." f. 173.
23. "A Mylord Clar[e] La Bunel dit," 1748. f. 174b.
24. "Pourquoy ce festin public," 1749; air, "La mort pour les malheureux n'a rien d'affreux." f. 175.

Additional 14212.

Paper; ff. 176. First half of 18th cent. Oblong folio.

CANTATAS, with a bass (frequently figured) for harpsichord, in score. Nos. 9, 12, 17, 21, 26, and 27 are for a contralto voice, the others for a soprano.

1. "Se pari alla tua fè." This and nos. 2–6 are by "Giorgio Federigo Hendel" and published by the Händel-Gesellschaft. The present cantata corresponds with H.-G., no. 59, except that the final recitative is here omitted. f. 2.
2. "Lungi dal mio bel nume" (H.-G., no. 25). f. 9.
3. "Oh numi eterni." f. 15.
4. "Da sete ardente afflitto." f. 23.
5. "Sarei troppo felice." f. 27.
6. "Nel dolce tempo." f. 35.
7. "Verdi colli." "— Ristori," of Venice. f. 43.
8. "Filli Crudel." "Antonio Lotti." f. 50.
9. "Mirai, e fù lo sguardo un muto fauellar." By the same. f. 56.
10. "Se di mè uoi uedeste il più infelice." This and nos. 11–15 are by "Diogenio Bigaglia." f. 63.
11. "Gran crudeltà di stella." f. 70.
12. "Se tù resisti, ò cor." f. 75.
13. "Aure, che qui d' intorno." f. 82.
14. "Doue uai, mio ben crudele." f. 90.
15. "Aure, ò uoi ch' accogliete i moti del mio cor." f. 96.
16. "Se ben lungi dal tuo core." "[Antonio] Caldara." f. 104.
17. "Quanto, ahi, quanto fatale." By the same. f. 112.
18. "Amor, Mitilde." This and nos. 19–21 are by "Alessandro Scarlatti." f. 120.
19. "Dunque, ingrato." f. 124.
20. "Ecco ch' à uoi ritorno." f. 128.
21. "Clori uezzosa." f. 136.
22. "Sopra del bel Sebeto." "Nicolò Fago, *detto* Tarant[o]." f. 142.
23. "Di contento, di gioia." "[Leonardo] Leo." f. 150.
24. "A te uengo, ò prato ameno." By the same. f. 154.
25. "Bruggio frà mille fiamme." Anonymous. f. 158.
26. "Adorato mio sol." "Fran[co] Feo." f. 162.
27. "Nice, al fin uuol la sorte." By the same. f. 168.

Additional 14218, ff. 118–157b.

Paper; first half of 18th cent. Oblong folio. See also above, p. 485.

COLLECTION of Arias, Cantatas, *etc.*, written (with one exception noted below) for a soprano voice. Unless the contrary is stated, they are anonymous and in the same hand as most of Add. 14211, which appears to be dated 1736.

1. "Fermate homai, candide mie Colombe." f. 118b.
2. "Non ti credo, Deità mensogniera." f. 121b.

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3. "Donzelle tenere." f. 122b.
4. "Se d' Angue uorace"; for contralto. f. 123b.
5. "Frà tante pene e tanto." f. 124b.
6. "Ch' io non penzi al bell' Idolo mio." f. 126b.
7. "A chi mai, più cruda sorte." f. 127b.
8. "Caro sposo del cor mio." f. 128b.
9. "Tù scherzi col' periglio." f. 129b.
10. "Non più tormenti." f. 130b.
11. "Deh, uolate, hore." f. 131b.
12. "Non è quello l' alimento." f. 132b.

Of the remaining songs, nos. 13, 15, 18, 19, 27–29 are ascribed in Add. 31512 to Alessandro Scarlatti.

13. "Dell' ardor che chiudo in petto." f. 133b.
14. "Io spero di goder." f. 134b.
15. "Porto in seno un certo Core." f. 135b.
16. "Torna, infido, à questo Lido." f. 136b.
17. "Pellegrino io son d' Amore." f. 137b.
18. "Nel biondo Carcere." f. 138b.
19. "Altra sorte non aspetto." f. 139b.
20. "La mia fede." This and nos. 21–25 are by "Andrea Basso," and, as well as no. 26, are in the same hand as Add. 14217 (see Songs, 18th cent., below). f. 140b.
21. "Non è cieco amor." f. 141b.
22. "Nel boschetto d' Aminta." f. 143b.
23. "Se non credi a tant' ardore." f. 145b.
24. "D' alcuni sfacendati." f. 147b.
25. "Al arma! Guerra": Spanish tune. f. 149b.
26. "Io uado alle pene." f. 150b.

Nos. 27–35 are in the same hand as nos. 1–19.

27. "Quanto e dolce per uoi languir." f. 151b.
28. "Nò, nò, non mi parto da te." f. 152.
29. "Perseguirti, Idolo mio." f. 152b.
30. "Si, si, uuò goderti." f. 153.
31. "Vorrei, ma non posso." f. 153b.
32. "Ti lascio, ò bella mia." f. 154b.
33. "Se non uuoi ch' io mi lamenti." f. 155.
34. "Và lungi dà mè." f. 156.
35. "Stelle, dite quando mai." f. 157.

Additional 24311.

Paper; ff. 145. First half of the 18th cent. Oblong folio. Bookplate of John Symmons. The MS. belonged afterwards to Dr. H[enry John] Gauntlett.

CANTATAS for a contralto voice, with a bass (frequently figured) for harpsichord and occasionally (where indicated below) accompaniments for strings also, in score. Unless the contrary is stated, they are anonymous.

1. "Il più tenero affetto." f. 2.
2. "Come, o bella." f. 16.
3. "Fermateui, ò bei lumi." f. 23.
4. "Intorno à picciol lume"; with strings, *etc.* By G. del Violone. f. 37.
5. "Come in ciel." f. 45.
6. "La fortuna di Roma." "Ales° Scarlatti." f. 53.
7. "Stan soggetti alla fortuna"; with strings, *etc.* "Gio. del Violone." f. 65.
8. "Tante Perle." f. 73.
9. "Non uantar tanta bellezza"; with strings, *etc.* "Gio. del Violone." f. 81.
10. "Con tutto che Amore mi uada stringendo." "Fran[ces]co Bagaglia." f. 93.
11. "Sono in armi"; with trumpets, strings, *etc.* f. 104.
12. "Io che lasciato fui." f. 136.

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Additional 27932, *passim*.

Paper; first half of 18th cent. Octavo. See also above, p. 281.

SONGS, with a figured bass for harpsichord, in score, except in the case of the last, of which only the melody is given. Anonymous.

1. "When Delia on the Plain appears." f. 2b.
2. "At night, by moonlight." f. 14b.
3. "The tunefull Lark." f. 15.
4. "The Bird"; without the words. f. 27b.

Additional 29484.

Paper; ff. 96. First half of 18th cent. Oblong folio. Belonged to Joseph Warren.

CANTATAS, in score. Except where the contrary is stated, they are written for a soprano voice, with bass only (occasionally figured) for harpsichord. Most of the contents appear in a MS. in the Fitzwilliam Museum, Cambridge (24 F. 12).

1. "Cora (*sic*) amarte (*sc.* amante)." This and nos. 2, 3 are by "Nicolo Porpora," of whom there is a short account at the beginning (ff. 1, 2). f. 4.
2. "Torno à voi." f. 6.
3. "Se vuoi saper per chè." f. 8.
4. "Nei languidi respiri." This and nos. 5, 6 are by Alessandro Scarlatti. f. 10.
5. "Ecco ch' a voi ritorno." f. 13.
6. "O pace del mio cor." f. 16.
7. "Tel dicea, pouero core"; with strings, *etc.* "Francesco Mancini." f. 19.
8. "Senza il caro e dolce sguardo." This and nos. 9, 10 are by "Benedetto Marcello." f. 27.
9. "Ti sento, amor." f. 30.
10. "Pecorelle che pascete." f. 32.
11. "Lascia il crin di bella aurora." This and nos. 12, 13 are by "P[adre ?] Giouanni Giorgi." f. 34b.
12. "Se vuoi chi (*sic*) io viua." f. 37b.
13. "Sento chi (*sic*) il cor sospira"; with strings, *etc.* f. 39b.

Of the remaining numbers the name of "Handell" or "Hendell" is only attached to the first five, but they are all by George Frederick Handel and included in the edition of the "Händel-Gesellschaft. (H.-G.).

14. "Ninfe e Pastori" (H.-G., Italienische Cantaten, 40). f. 45b.
15. "Son gelsomino"; for a contralto voice. f. 48b.
16. "Dolci (*sic*) è pur d' amor l' affanno" (H.-G., 15); for contralto. f. 51.
17. "Sento là che ristretto" (H.-G., 57). f. 58.
18. "Mi palpita il cor" (H.-G., 33); for a contralto, with flutes, *etc.* *Imperfect* at the end. f. 56b.
19. "Da sete ardente afflitto." f. 61.
20. "Manca pur quanto sai." f. 64b.
21. "Se pari è la tua fè" (H.-G., 59). f. 67b.
22. "Stelle perfide." f. 71.
23. "Fra tante pene." f. 74.
24. "Irene, Idolo mio." f. 77.
25. "Sarei troppo felice." The last part, beg. "Clori s[c]hernita," is not in H.-G., 53. f. 80b.
26. "Lungi, lungi n' andò Fileno." f. 81.
27. "Quando sperasti, o Core." f. 87b.
28. "Lungi, lungi da me"; with slight variations from H.-G., 27. f. 90b.
29. "Qualor crudele, si." *Imperfect* at the end. f. 94b.

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Additional 29962, ff. 34–56b.

Paper; first half of 18th cent. Oblong folio. See also above, p. 257.

CANTATAS for a soprano voice, with a bass for harpsichord, in score.

1. "Quando all' ultimo respiro." "Biffi." f. 34.
2. "È pur giunto il momento." By the same (?). f. 38.
3. "Tra folti boschi." By the same (?). f. 42.
4. "Senza il caro." "Benedetto Marcello." f. 46.
5. "Pensando a quel momento." By the same. f. 50.
6. "Non só come resisto." "Nicola Porpora." f. 54.

Additional 31518.

Paper; ff. 101. First half of 18th cent. Oblong folio.

CANTATAS, with a bass (frequently figured) for harpsichord, in score. Unless the contrary is stated, they are for a soprano voice and by "Bononcino." Of the songs headed by that name, nos. 4, 8, and 11 are known to be by Giovanni Battista Buononcini; some of the others may possibly be by his brother, Marcantonio.

1. "A uoi che l' accendeste." Anonymous. f. 2.
2. "Amor, tiranno amor." f. 9.
3. "Alle tue pene intorno." f. 13.
4. "Dal dì ch' il Ciel seuero." f. 17.
5. "Dell' Elesponto in riua." "Anton. Francesco Piombi." f. 21.
6. "Lascia più di tormentarmi." By A. Scarlatti. f. 25b.
7. "Eurilla amata." "Scarlatti." f. 27.
8. "Genio ch' amar uolea." f. 31.
9. "Impara a non dar fede." f. 35.
10. "Irene, idolo amato." Anonymous. f. 39.
11. "Lumi uezzosi." f. 43.
12. "Nelle spiogge (*sic*) di Cipro." "Anton. Franc[esc]o Piombi." f. 45.
13. "Sdegno fiero." Anonymous. f. 49.
14. "S' accinge Eurillo al canto." "Scarlatti." f. 53.
15. "Viuea già tutto amante." "Anton. Francesco [Piombi ?]." f. 57.
16. "Doue le piante giro." f. 62.
17. "Hor che stanco dal corso"; for a contralto voice. "[? C. F.] Pollarolo." f. 64.
18. "Sù le sponde del Reno." "Scarlatti." f. 67.
19. "Pianto mio, ch' amaro sei." "Perti." f. 70.
20. "Fuggitiuo sen già." "Anton. Francesco Piombi." f. 72.
21. "Quanti affanni." "[A.] Scarlatti." f. 74b.
22. "Oh foriera del giorno." f. 78.
23. "Ch' io t' amo quanto posso." "Gasperini." f. 81b.
24. "Chè fai di questo scoglio"; for a contralto voice. "Franc[esc]o Mancini, Napo[letano]." f. 84.
25. "Lontan dall' idol mio." "Piero Antonio Cennami (?)." f. 91.
26. "Care fonti." Anonymous. f. 92b.
27. "D' un bel rio alle sponde." "Floriano Aresti, Bolognese." f. 95b.
28. "Più dell' Alpi gelato." f. 99.

Additional 31547.

Paper; ff. 44. First half of 18th cent., *etc.* Oblong folio.

CANTATAS, with a bass for harpsichord, in score, by Giovanni Battista Bononcini. No. 1 is in an earlier hand than the others,

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has the bass figured, and is for a contralto voice; nos. 2–7 are for a soprano voice.

1. "Anche i tronchi, anche le rupi." f. 1.
2. "Come potesti mai." f. 5.
3. "Sconsigliato consiglio." f. 13.
4. "Quando mai, vermigli labri." f. 19b.
5. "Allor che il cieco Nume." f. 25.
6. "Clori, Clori, mio ben." f. 33.
7. "Partenza, che parti in pezzi il mio core." f. 40b.

Additional 31592, ff. 3, 127.

Paper; first half of 18th cent., *etc.* Folio. See also above, p. 282.

CANTATAS, with symphonies and accompaniments for strings, in score.

1. "O mista (*sic*) tortorella." "— Doni." ff. 3–12.
2. "Nel chiuso centro." "[G. B.] Pergolesi." The opening recitative only. In a rather later hand. f. 127.

Additional 31594, *passim*.

Paper; first half of 18th cent. Oblong folio. See also above, p. 283.

COMPOSITIONS for a single voice, with a bass (generally figured) for harpsichord and (in no. 2) a violoncello, in score.

1. "Contento il mio desio." Anonymous. ff. 5–6b.
2. "Prendi, o bella": aria. "— Martin." f. 15.
3. "Cinta dal velo usato": cantata. "[F.] Anton. Pistocchi." f. 17b.
4. "Tu sei come spietata." "[? G. B.] Bononcini." ff. 21–22.
5. "Amorosa pastorella": cantata. "Il Pistocchino" (? F. A. Pistocchi). f. 26.
6. "Se per amor": cantata. Anonymous. f. 30.
7. "Goder spera il mio cor." Anonymous. ff. 34–36.
8. "Sarai mia cara tiranna": aria "menuet." Anonymous. f. 41.
9. "Or, che disciolto è il nodo": cantata. "[P. P.] Bencini." f. 42.
10. "La doue un bel Ruscello": cantata. "Dom^co Sarro." f. 48.
11. "Finche spirto haurò." Anonymous. f. 52.

Additional 34053.

Paper; ff. 131. First half of 18th cent. Oblong folio.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score. Each song is preceded by a pencil drawing more or less suggested by the text.

1. "Lontananza, sei crudele." This and nos. 2–9 are by "[Carlo Antonio] Benati" or "Benatti." f. 3.
2. "Come l'Ape." f. 9.
3. "Selue care." f. 13.
4. "Taci, ò cor." f. 18.
5. "Quelle brune pupillette." f. 22.
6. "Lidia, tu non mel credi." f. 28.
7. "Se per souerchio duolo." f. 34.
8. "S' haj da mirar vaghezza." f. 39.
9. "Pria mancare, ò bella Clori." "[F. A.] Pistocchi." f. 44.
10. "Mirtillo, Idolo mio." This and nos. 11–15 are by "[C. F.] Benati." f. 49.

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11. "In mercè del piant'." f. 55.
12. "Dolce e cara stagion." f. 61.
13. "Il più bel del ruscelletto." f. 64.
14. "Chi d'Eurilla il cor perduto." f. 69.
15. "Cento cori." f. 75.
16. "Per un uolto di gigli e di rose." This and nos. 17–19 are by "[F. A.] Pistocchi." f. 81.
17. "Non più pene." f. 87.
18. "Pallidetta viola." f. 93.
19. "Amorosa Violetta." f. 101.
20. "Oh sapessi del core." This and nos. 21–24 are by "[P. F.] Tosi." f. 107.
21. "[D]unque, ò bella mia Diua." f. 113.
22. "Per consolar mie pene." f. 119.
23. "Vn dì la uaga Fille." f. 125.
24. "Solitarij passeggi." f. 128.

Additional 34055.

Paper; ff. 108. First half of 18th cent. Oblong octavo.

CANTATAS for a soprano voice, with a bass (occasionally figured) for harpsichord, in score. Except where the contrary is stated, they are by [? Pietro Simone] Agostini.

1. "Mentre Arion canoro." "— Zazzera." f. 1.
2. "[S]prigionati dal sonno." "[Francesco] Gasparini." f. 9.
3. "Belle Luci guerriere." "[? Bernardo] Gaffi." f. 23.
4. "Tuo danno, mio Core." f. 31.
5. "Verso il Tuscolo ameno." "[? Giovanni] Della porta." f. 39.
6. "Infelici mie catene." "[Andrea] Adami [da Bolsena, Master of the Pontifical Chapel], whose arms and initials are on the cover. f. 47.
7. "Fù si dolce la ferita." f. 52.
8. "Io son pur solo." f. 76.
9. "Se uolete ch'io u'adori." f. 82.
10. "Dunque, ò Cieli tiranni." f. 89.
11. "La colpa è la mia." f. 95.
12. "[C]ome l'onde cristalline." "[Andrea] Adami." f. 101.

Additional 34298, *passim*.

Paper; first half of 18th cent. Oblong folio. Previous to 1826, the MS. belonged to T. Jones. See also under Quartets (above, p. 457).

Arias, with a figured bass for harpsichord, in score. Many have a flute or violin part filled in by a different hand, and nos. 30 and 35 have parts for several strings.

"Torna, torna, ô cara speme." This and nos. 2–7 are by "Allessandro Scarlatti." f. 3.
2. "Se a te piacque." f. 6.
3. "È vera e non sognata." f. 9.
4. "Sì, sì, ti lascio il cor." f. 12.
5. "Crude Parche." f. 15.
6. "Lasciami piangere." f. 18.
7. "Cieli tiranni." ff. 20b, 125.
8. "Mio Nume." "Fran^co Gasparini." f. 24.
9. "Amante, non mi credi." By the same. f. 27b.
10. "Saprai che la face." This and nos. 11–16 also appear to be attributed in the index (f. 2) to Gasparini. f. 31.
11. "Vuò che viua." f. 34.
12. "Dirò, dirò—che lui dirò." f. 36b.
13. "Cangiata è la face." f. 39.
14. "Io pauento il tradimento." f. 42.
15. "Ben' vede il Rosignuolo." f. 45.
16. "Suol' doppo notte oscura tornar più lieto il dì." f. 49.
17. "Io non so quand' è più bella." This and nos. 18–23 are by "Fran^co Gasparini." f. 53.
18. "Voglio saluare l'Idolo mio." f. 57.
19. "Bella speranza." f. 60.
20. "Par che mi dica il Cor." f. 62b.
21. "Se ria procella talor inonda messe." f. 65b.
22. "Quel Traditor." f. 69.
23. "Spera, spera che mia sarai." f. 72.

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24. "Dio del mar." "[A.] Scarlatti." f. 75.
25. "Io t' uccido." "Fran^co Mancini." f. 77b.
26. "Regnando appresi à non curarmi di più regnar." By the same. f. 82.
27. "Non lo credo menzognero." This and nos. 28–33 appear to be attributed in the index to Mancini. f. 85.
28. "Cara, s' io moro." f. 87.
29. "Alma bella." f. 90.
30. "Attendi, attendi, o fido cor." ff. 98, 117.
31. "A pena, tiranna crudel gelosia." f. 96.
32. "Cede al' vento." f. 100.
33. "Vide, e vinse il mar turbato." f. 104.
34. "Vacilla e trema il Piede." "Alessandro Scarlatti." f. 107.
35. "Vanne, amor." Apparently attributed to the same in the index. f. 121.

Additional 14210.

Paper; ff. 149. Mid. 18th cent. Oblong folio.

CANTATAS, with a bass (in most cases figured) for harpsichord, in score. For a soprano voice, except nos. 3, 4, and 17, which are for contralto.

1. "Piansero, Eurilla mia." This and nos. 2–6 are by "Leonardo Leo." f. 2.
2. "Or che barbara sorte." f. 10.
3. "Io seguir' il Nume arciero." f. 18.
4. "Frangi, Cupido, i dardi." f. 24.
5. "Torno à uoi piante amorose." f. 30.
6. "Sotto l' ombra d' un faggio." f. 35.
7. "Antri cupi, che fate." This and no. 8 are by "Gio.-Ant^o Giaij." f. 42.
8. "Fileno, tu che à me fosti s' ingrato." f. 50.
9. "Zingaretta che predici ad altrui le sue suenture." Anonymous. f. 58.
10. "Ninfe e Pastor." This and nos. 11–20 are by Nicolò Porpora. f. 66.
11. "O come à tempo qui t' incontro." f. 73.
12. "Non sò come resisto." f. 81.
13. "Ad onta del timore." f. 89.
14. "Rendimi, ò bella Irene." f. 96.
15. "Dalla regia di Flora." f. 104.
16. "Ecco, l' infausto lido." f. 112.
17. "Datti pace, se puoi." f. 120.
18. "Trà le più folte piante." f. 128.
19. "T' intendo, si, mio cor." f. 136.
20. "Se la Rosa fresca." f. 142.

Additional 29370, ff. 8, 20, 113b.

Paper; mid. 18th cent. Quarto. See also vol. i, p. 65.

SONGS, by Dr. Thomas Augustine Arne, with instrumental accompaniments, in score.

1. "The kind appointment Cœlia made": cantata, with flutes, oboes, and violins. f. 8.
2. "A wretch, long tortured with disdain": cantata, with horns, flutes, oboes, and violins, and a figured bass for harpsichord. *Autograph.* ff. 20–32b.
3. "Chloe gives me pain"; with flute (?) and a bass. *Autograph.* f. 113b.

Additional 31574.

Paper; ff. 46. Mid. 18th cent. Oblong folio.

CANTATAS, with a figured bass for harpsichord and (in the case of nos. 7 and 8) an additional part for flute, in score, by Handel. In the

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hand (except no. 9) of J. Christopher Smith. Nos. 1–6 and 9 are for a soprano voice; the others, for a contralto. Any important variations from the Händel-Gesellschaft edition (H.-G.) are noted below.

1. "Lungi dal mio bel nume" (H.-G., no. 25). f. 1.
2. "Se pari è la tua fè" (H.-G., no. 58). f. 6b.
3. "Sento là che ristretto" (differing in some respects from both settings in H.-G.). f. 11.
4. "Irene, Idolo mio." f. 15b.
5. "Lungi n'andò Fileno." f. 20b.
6. "Fra tante pene." f. 25b.
7. "Mi palpita il Cor" (H.-G., no. 33). f. 29.
8. Another setting of the same words (differing very considerably from no. 7 above, and from H.-G., no. 34). f. 35.
9. "Lucretia," beg. "Oh Numi eterni." f. 41.

Additional 34726, ff. 41, 44.

Paper; mid. 18th cent. Folio. See also vol. i, p. 300.

SONGS, with accompaniments for two violins and a violoncello, in score, by John Travers. *Autograph.*

1. "Happy isle, all joys possessing"; for a tenor voice. f. 41.
2. "Come, Venus, come, to make us blest"; for a treble. f. 44.

Additional 31677, ff. 13, 24, 38b, 56b.

Paper; about 1752–1753, *etc.* Oblong quarto. See also above, p. 291.

SONGS with French words. Nos. 1, 2, and 4 have a bass for harpsichord, in score; no. 3 is unaccompanied.

1. "A confesse m'en suis allé"; written between two songs in the hand of J. J. Rousseau, but in a different hand. f. 13.
2. "En mariage." In the same hand. f. 24.
3. "Romance d'Alix et d'Alexis," beg. "A sa mere." f. 38b.
4. "Sais tu bien ce qu'on a trouvé dans ta Lettre sur la musique." By Rousseau [1753]. f. 56b.

Additional 14224, ff. 2–21.

Paper; about 1756 (?). Oblong folio. See also above, p. 292.

"IL Nido degli Amori," beg. "Se ti basta ch'io t'ammiri": Cantata for a soprano voice, with symphonies and accompaniments for strings, in score, by Nicolò Conforto. Composed for the Principessa di Belmonte.

Egerton 1402, f. 16b.

Paper; about 1760 (?). Oblong duodecimo. See also under Pianoforte Solos, in vol. iii.

"DAMÖTES war schon lange Zeit der jungen Phillis nachgegangen"; with a bass for harpsichord, in score. Anonymous.

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Additional 31678, *passim*.

Paper; A.D. 1760; with additions (ff. 98–143) in a slightly later hand. Small Quarto. See also above, pp. 71, 294.

BRUNETTES and other French Songs, unaccompanied, except nos. 52–63, which have an accompaniment, in score, apparently for a guitar. They are, with the exceptions noted below, anonymous. Nos. 1–73 were copied by — Le Brun at Paris in 1760.

1. "J'étois seule en un boccage." ff. 4b, 104b (slightly different).
2. "L'autre jour au fond d'un Jardin." f. 5b.
3. "C'est peu que la recompense"; to the air, "Domum tuam." f. 6b.
4. "Rions, buvons, jusqu'à demain." f. 7b.
5. "Mon cher troupeau, cherchés la Plaine." f. 9.
6. "Dans un bosquet près d'un hameau." f. 9b.
7. "Un biau jour au milieu de la nuit": brunette. f. 10b.
8. "J'avois juré de ne point m'engager": brunette. f. 12.
9. "Comme le bien vient en dormant," beg. "Au Fond d'un bois solitaire Cloris." f. 12b.
10. "L'autre jour à la promenade." f. 14b.
11. "Le Jeu d'amourette," beg. "Vn berger qui pour moy soupire." f. 16b.
12. "Assis sur l'herbette": brunette. f. 18b.
13. "N'ayant point trouvé de mœurs." f. 20b.
14. "Fanchon la Bouquetière," beg. "Qu'un autre accorde sa Musette." f. 22b.
15. "Dans notre village il est vn Berger." f. 24.
16. "L'aimable Julie," beg. "Julie a des secrets appas." f. 24b.
17. "Catin sur un lit de Gazon." ff. 25b, 116b.
18. "Vn jour vn jeune avocat." f. 27b.
19. "Le joli métier que l'amour." f. 29.
20. "Au bord de l'eau." f. 29b.
21. "Oui, vous en feriés la folie." f. 31.
22. "Pour heritage je n'eus de mes Parens." f. 31b.
23. "L'Eteignoir," beg. "D'un grison galand ridicule l'histoire." f. 32b.
24. "Le connois tu, ma chère Eléonore." f. 33b.
25. "Ne referme pas ma blessure." f. 34.
26. "L'amour me fit." f. 34b.
27. "Vne timide Bergère." f. 35b.
28. "En vain une mère sévère": musette. f. 37.
29. "La jeune Nanette." f. 37b.
30. "J'adore vne demoiselle." f. 38b.
31. "Les Sabots," beg. "Souvent l'amour se cache." f. 39b.
32. "J'étois, j'étois malade d'amour." f. 40b.
33. "L'amour m'a fait la peinture de Daphné." By J. J. Rousseau. f. 41b.
34. "Ah, maman, je suis perdue." f. 43.
35. "Vn soir revenoit Cadet." f. 43b.
36. "Hélas, maman! Pardonnez, je vous prie." f. 44b.
37. "Ce fut vn Dimanche au Soir." f. 45b.
38. "Baise moy, je n'aime que toy." f. 46b.
39. "Tous les Dieux étoient en dispute." f. 47.
40. "C'est la fille à ma tante." f. 47b.
41. "La vie est ennuyeuse." f. 49b.
42. "La nuit dans les bras du repos." f. 51b.
43. "En riant la jeune Colette"; to the same air. f. 53b.
44. "L'Indécise," beg. "Venez, Monsieur Joconde." f. 56.
45. "Tendre[s] fruits des pleurs de l'aurore." f. 57b.
46. "Le Voyageur," beg. "Heureux celui qui chémine sur la terre." f. 58b.
47. "Adieu donc, Dame françoise." f. 59b.
48. "Le May," beg. "Toc, toc! Ouvrez s'il vous plait." f. 60b.
49. "Ce fut par un Lundy matin." f. 61b.
50. "Ma grand[e] Sœur"; to the same air. f. 62b.

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51. "Je passe d'assez doux momens." f. 68b.
52. "Le Trictrac," beg. "Galans, je vais vous apprendre." f. 64b.
53. "Un jour sur la fougère": brunette. f. 66b.
54. "Tircis, je n'ose écoûter ton chalumeau." f. 68b.
55. "J'ai juré bien follement." f. 69b.
56. "L'incrédule," beg. "Non, je ne crois pas": rondeau. f. 70b.
57. "Que ne suis-je encor un Enfant": brunette. f. 72b.
58. "Laisse moy, Tircis." f. 73b.
59. "La Battellière de Longchamp," beg. "Vne jeune Battellierre." f. 74b.
60. "Non, je n'iray plus aux bois." f. 76.
61. "Ah, vous dirai-je, maman": brunette. f. 79b.
62. "Il est donc vrai, Lucile." f. 80b.
63. "Au Fond d'un bois solitaire le berger Tircis": romance. f. 81b.
64. "Que ne suis-je la fougère"; same air. f. 82b.
65. "Que nous goûtons de plaisirs." f. 88.
66. "Evitez un c . . ."; air, "Le verre à la main." f. 88b.
67. "Malgré les vents." f. 89.
68. "L'amant frivole." By J. J. Rousseau. f. 90.
69. "Qu'elle (*sic*) est cette inquiétude"; same air. f. 90b.
70. "V'là ce que c'est que d'être si bonne." f. 91b.
71. "La meunière de ce village." f. 92b.
72. "Vn Jour étant en Lor[r]aine." f. 94.
73. "En revenant de Lor[r]aine." f. 95b.
74. "Iris porte le Dieu du vin." f. 96b.

The remaining numbers are in a slightly later hand :—

75. "L'amour caché dans un buisson." f. 98.
76. "D'un air badin": loure. f. 99.
77. "Mon amant un jour me trouva seulette." f. 100.
78. "Sous un ormeau je badinois": fanfare. f. 101b.
79. "De l'amour je subis les loix" (*sic*): pastorale. f. 102b.
80. "Ce que l'amour a de plus doux." f. 105b.
81. "C'est mon trésor"; same air. f. 106.
82. "Mon cœur charmé de sa chaine": romance. f. 106b.
83. "Tonton, je ne vous conçois pas." f. 107b.
84. "Tircis t'adore." f. 108b.
85. "Assis près de la jeune Annette": a parody. f. 109b.
86. "Que je vous aime!" f. 110b.
87. "L'oiseau," beg. "Ah, le bel oiseau." f. 111b.
88. "Licas un jour vint me surprendre." f. 112b.
89. "D'un tendre amant." f. 113b.
90. "Mon cœur soupire." f. 114b.
91. "La bonne Education," beg. "Ma chère mère, que je révère." f. 115.
92. "Ta présence dans ce séjour." f. 118.
93. "Amour, dans le sacré val[l]on." f. 119.
94. "La Bergère infidelle": romance. f. 120.
95. "En menant paître mon troupeau": loure. f. 121b.
96. "Lisandre suit par tout mes pas." f. 122b.
97. "Près d'un frais et clair ruisseau": musette. f. 125.
98. "L'autre jour l'aimable Tircis." f. 126b.
99. "Dans un bois solitaire." f. 127b.
100. "Tendre declaration," beg. "Plus je vous vois." f. 128b.
101. "La Bergère Nanette." f. 129b.
102. "Veut on à Paphos voyager." f. 130b.
103. "Robin Precepteur," beg. "Auprès d'un buisson." f. 132.
104. "Que ne suis-je la fleur." f. 133b.
105. "Les fleurettes," beg. "On voit encor des belles." f. 134b.
106. "Ah! Que prétens tu faire." f. 135b.
107. "De tous les Bergers du village." f. 136b.
108. "Nous sommes demi-douzaine": described as "Couplet fait par M^e^ La Duchesse." f. 137b.

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109. "Avant que d'aimer Lisette." f. 188b.
110. "J'aime une ingratte beauté." f. 140b.
111. "Quel voile importun nous couvre": musette. "[J. J. Cassanea de] Mondonville." f. 141b.
112. "La chasse au lapin," beg. "Pierrot, revenant du moulin." f. 142b.

Additional 31398, ff. 76–80.

Paper; after 1760 (see below). Oblong quarto. "Brought from Ancona by Sir Lodowick Grant's son, and given to Lady Mar, July, 1760."

"SE VUOI che resti"; for a treble voice, with accompaniments for 2 violins, viola, and bass, in score. Anonymous.

Additional 14208, ff. 163–180b.

Paper; A.D. 1762, *etc.* Oblong folio. See also above, p. 328.

SONGS by Italian composers, in score.

1. "Ecco a noi di ritorno la chiara e bella aurora": cantata for a soprano voice in honour of Gennaro Manna, 1762. Accompanied by horns, oboes, and strings. "Vincenzo Bidognetti." *Autograph.* f. 168.
2. "Si, uiua è questa imago" (St. Sebastian). This and nos. 3–5 were composed by "Cavalier [Biagio ?] Marini" in praise of certain pictures by Titian. They are accompanied by a figured bass. f. 178.
3. "Ben, da mastro eccellente" (St. Paul). f. 178b.
4. "Giouinetto ch'altero" (Don John of Austria). f. 179b.
5. "O fidanza gentile" (Joshua). f. 180b.

Additional 29386, ff. 3b–14b *passim*, 69–78 (reversed) *passim*.

Paper; about 1762. Quarto. See also above, p. 28.

SONGS, with a bass (generally figured), in score.

1. "Vado ben spesso": cantata. "Bononcini" (now published as the composition of Salvator Rosa). f. 3b.
2. "When Delia on the plain appears." Anonymous. f. 11b.
3. "Drink to me only with thine eyes." The words by Ben Jonson. Anonymous. f. 12b.
4. "Young Colin." "Jn° Worgan," 1751. f. 13.
5. "Nanny of the Hill," beg. "Assist me, ev'ry tuneful Bard." By the same, 1751. f. 13b.
6. "The Wish," beg. "Bear me hence, ye pitying pow'rs"; with flute (?) obbligato. Anonymous. f. 14b.
7. "Non dar più pene." By A. Scarlatti. f. 82b.
8. "Be kind and love." Anonymous. f. 78.
9. "La Farfalla": described as "menuet de Rome." Anonymous. f. 77.
10. "To ease his heart." Anonymous. f. 69.

Additional 31758, *passim*.

Paper; about 1768. Oblong folio. See also above, p. 297.

"ARIETTE Veneziane"; with a bass for harpsichord, in score. Probably by Mattia Vento (see below), 1763, though not among the Canzonets published by him in London in that year.

1. "La mia Ninetta." f. 1b.
2. "Ogni donna." f. 2b.
3. "Amor pettegolo." f. 3b.
4. "¡Quel bianco sen." f. 4b.

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5. "Cento basetti." f. 5b.
6. "Putte uardeme in ciera." f. 6b.
7. "Se ghè amor." f. 8.
8. "Le donne ghà[n] un tesoro." f. 8b.
9. "Tutti va in colera." f. 9b.
10. "A uariar l'è un gusto matto." f. 10b.
11. "Venezianella." f. 11b.
12. "Cornetti, cornettini." f. 12b.
13. "E Spagnuoli e Siciliani." f. 22b.
14. "Quando sono tenerelli." f. 24.
15. "Me tira a cantuzzarte." f. 25b.
16. "Quando ui sarà gente." Evidently altered from the operatic aria by Mattia Vento, which immediately follows it (f. 28), and which is written in the same hand. f. 27.

Additional 20790, ff. 482–484b.

Paper; about 1768. Octavo.

SONGS to the air "Ne v'là t'il pas que j'aime." Without accompaniment. Words by Charles Marie de la Condamine.

1. "Pour moi vous croyés qu'il n'est plus de plaisir" [1768—See Add. 20793, below]. ff. 482, 483.
2. "Savans promoteurs des moissons." Without the music. f. 484.

Additional 20793, f. 429.

Paper; about 1768. Octavo.

"[C]ANTIQUE spirituel d'un paralitique sur l'air 'Ne voilà t'il pas que J'aime,'" beg. "Pour moy vous croyéz qu'il n'est plus de plaisir." The words appear to be by [Charles Marie] de la Condamine, who sent them from Paris to Don Antonio de Ulloa at New Orleans, in 1768. [See note at end, and *cf.* Add. 20790, ff. 482–493, above.] The melody only is given, without accompaniment.

Additional 6146–6149.

Paper; about 1770 1771. Oblong quarto. Belonged to Pierre Louis Ginguené [1748–1816].

"AIRS," with a bass (occasionally figured) for harpsichord, in score, and separate parts for 2 violins and a quintus (tenor), by Jean Jacques Rousseau, dedicated to the Comtesse d'Egmont, about 1770–1771 (see Albert Jansen's *Jean-Jacques Rousseau als Musiker*, p. 415). *Holograph.* All published in *Les Consolations des Misères de ma vie*, 1781. In four volumes.

1. "Celui plus je ne suis." vol. i, f. 6b; ii–iv, f. 8.
2. "Quand je revis ce que j'ai tant aimé." i, f. 7b; ii–iv, f. 8b.
3. "Avril, l'honneur et des mois et des bois." i, f. 8b; ii–iv, f. 4.
4. "Que ne suis-je la fleur nouvelle." i, f. 9b; ii–iv, f. 4b.
5. "Ruisseau qui baignes cette plaine." i, f. 10b; ii–iv, f. 5.
6. "Tristes regrets." i, f. 11b; ii–iv, f. 5b.
7. "Vrai Dieu, quel trouble." i, f. 12b; ii–iv, f. 6.
8. "O bienheureux qui peut passer sa vie." i, f. 13b; ii–iv, f. 6b.
9. "Amour, tout las de voler." i, f. 14b; ii–iv, f. 7.
10. "Lorsque Vénus pour un Berger descend du Ciel." i, f. 15b; ii–iv, f. 7b.
11. "Aussitôt que la lumière vient." i, f. 16b; ii–iv, f. 8.
12. "Deux bergères." i, f. 17b; ii–iv, f. 8b.

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13. "Tendre fruit des pleurs de l'Aurore." i, f. 18b; ii–iv, f. 9.
14. "Tant doux plaisirs." i, ff. 19b, 29b; ii–iv, f. 9b.
15. "Vous êtes belle." i, f. 20b; ii–iv, f. 10
16. "Je ne sais quel ennui me presse." i, f. 21b; ii–iv, f. 10b.
17. "Aimez! Vous avez quinze ans." i, f. 22b; ii–iv, f. 11.
18. "Ores que l'ai sous ma loi." i, f. 23b; ii–iv, f. 11b.
19. "Pourquoi rompre leur mariage." i, f. 24b; ii–iv, f. 12.
20. "Grâce à tant de tromperies." i, f. 27b; ii–iv, f. 12b.
21. "Au bord d'une fontaine." i, f. 28b; ii–iv, f. 13.
22. "Phil[l]is, plus avare que tendre." i, f. 30b; ii–iv, f. 14.
23. "Faut-il être tant volage." i, f. 31b; ii–iv, f. 14b.
24. "Il est donc vrai, Lucile." i, f. 32b; ii–iv, f. 15.
25. "J'avois pris mes pantouflettes." i, f. 33b; ii–iv, f. 15b.
26. "Iris, ne croyez pas." i, f. 34; ii–iv, f. 16.
27. "Que ne suis-je encor un enfant." i, f. 34b; ii–iv, f. 16b.

Additional 32435, ff. 157–162b.

Paper; about 1773. Oblong folio. See also above, p. 384.

"LET soft desires your heart ingage"; with symphony and accompaniments for oboes, horns, and strings, and a figured bass for harpsichord, in score, by Tommaso Giordani. *Autograph.* It is described as "no. 7" (*sc.* of *A Collection of Songs and Cantatas sung at Vauxhall Gardens . . . in* 1773).

Additional 35040, ff. 43b–48b.

Paper; about 1773. Oblong folio. See also under Pianoforte Solos, in vol. iii.

"ALEXIS": a cantata by Dr. Pepusch, beg. "See, from the silent Grove"; with a figured bass in the recitatives, and parts for the violoncello and harpsichord (in score) in the airs. Apparently in the hand of Samuel Wesley, when a boy.

Additional 31763, ff. 8b, 40b.

Paper; after 1774. Oblong octavo. For the instrumental music in this MS., see vol. iii.

SONGS, with a bass for harpsichord, in score, partly in the hand of Samuel Wesley.

1. "William and Margarett," beg. "When all was wrapt in dark midnight." f. 8b.
2. "The wanton God." f. 40b.

Additional 34998, ff. 30b, 63.

Paper; about 1774–1775. Oblong folio. See also Anthems, vol. i, p. 70.

SONGS, with a bass, in score, by Samuel Wesley.

1. "Turn, gentle hermit": a fragment. f. 30b.
2. "Derdam (*sc.* Durdham) downs," beg. "Alack and alack, the clouds are so black"; with a refrain at the end for 5 voices. The accompaniment appears to be for harpsichord, with occasional drums, strings, and organ. ff. 63–66b.

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Additional 34999, ff. 125, 180b.

Paper; about 1777, *etc.* Quarto. See also vol. i, p. 194.

SONGS, with accompaniments, in score.

1. "An election's a comical Plan"; with a bass. In the hand of Samuel Wesley. On the back of a leaf containing a hymn composed by him in 1777 (see also Add. 35005, f. 83). f. 125.
2. "J'étois au bord d'un Précipice"; with pianoforte accompaniment. "F. H. Barthelemon." f. 180b.

Additional 11581, f. 13.

Paper; about 1780. Quarto. See also vol. i, p. 71.

"I THOUGHT I'd vanquish'd mighty Love": song with bass. Adapted "From Thibaut, King of Navarre." In the hand of Dr. Charles Burney.

Additional 11585, ff. 4b, 26.

Paper; before 1782. Oblong quarto. See also vol. i, p. 314.

1. ARIA, beg. "Con nobil arte"; with bass. By Cavalier Tarquinio Merula. f. 4b.
2. "Air du Prévôt des Marchands"; ascribed by La Borde to David Rizzio. Melody only. f. 26.

Additional 11586, ff. 38, 38b.

Paper; before 1782. Oblong folio. See also vol. i, p. 71.

SONGS with bass, by Alfonso Ferrabosco [II], being nos. iv and vii of his *Ayres*, 1609.

1. "Deere, when to thee." f. 38.
2. "So, so, leave off." f. 38b.

Additional 31222, f. 47b.

Paper; about 1782. Oblong quarto. See also vol. i, p. 312.

"LOUISA, view the melting tears": arietta for a treble voice, with a figured bass for harpsichord, in score, by Samuel Wesley. *Autograph.*

Additional 31814, ff. 21, 57–61b.

Paper; A.D. 1782, *etc.* Oblong folio. See also above, p. 34.

SONGS with figured bass for harpsichord, *etc.*, in score, by William Savage. Nos. 2–7 are in the hand of R. J. S. Stevens.

1. "Cease for a while thy strain": cantata for a treble voice, with overture and accompaniments for oboes horns, bassoons, and strings, and a figured bass for organ, 1782. *Autograph.* f. 21.

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2. "My days have been so wondrous free." f. 57.
3. "The nymph that I lov'd." f. 58.
4. "As swift as time," 1756. f. 59.
5. "Serene is the morning." f. 59b.
6. "No more of am'rous troubles"; with chorus. 1755. f. 61.
7. "On the very first of May." Words by Mrs. Savage, 1766. f. 61b.

Additional 32173, ff. 1, 25–32b.

Paper; about 1782, *etc.* Oblong folio. See also vol. i, p. 180.

Songs with pianoforte accompaniment, in score, by Joseph Haydn.

1. "Beym Schmerz der dieses Herz durch-wühlet." *Autograph.* The paper is similar to that on which Add. 32172 (A.D. 1782) is written (above, p. 305). f. 1.
2. "She never told her Love." This and nos. 3, 4 are in the hand of J. N. Hummel, written about 1794 (watermark). f. 25.
3. "In t[h]ee I bear so dear a part." f. 27b.
4. "High on the giddy bending Mast." f. 30b.

Additional 11588, ff. 70b, 71.

Paper; about 1783. Quarto. See also above, p. 163.

Songs, with a bass, in score, by Alessandro Stradella.

1. "Se nel ben" (transcribed from Harl. 1265). f. 70b.
2. "Se t' ama Filli" (from Harl. 1272). f. 71.

Additional 31753, ff. 38–46b.

Paper; A.D. 1783, *etc.* Oblong folio. See also above, p. 72.

Songs, with pianoforte accompaniment, or a bass (partly figured), in score, by Charles Wesley. *Autograph.*

1. "The sun was sunk beneath the hills": a short "Cantata" in three movements, with a concluding Sinfonia and additional accompaniments for strings, 1783. Words by Gay. ff. 38–45.
2. "How sweet with Innocence to rove." f. 45b.
3. "I have heard her with sweetness untold" (*sc.* unfold). Words by Shenstone [from the Pastoral ballad, "Ye Shepherds so cheerful and gay"]. f. 46.
4. "Adieu, perhaps for ever." f. 46b.

Additional 35005, ff. 66–74b.

Paper; A.D. 1783–1785, *etc.* Quarto. See also above, p. 116, and elsewhere in the present volume; and under Pianoforte Solos (early 19th cent.), in vol. iii.

Songs by Samuel Wesley. *Autograph.*

1. "In gentle slumbers"; with accompaniment for "violetti" (*sic*), *sc.* viole d'amore, and a bass, in score. A very early composition. Belonged to Vincent Novello. f. 66.
2. "Parting to death we will compare": arietta, with a figured bass, 1783. Belonged to the same and afterwards to Dr. Westbrook. f. 68.
3. "Yes, Daphne, in your Face I find"; with pianoforte or harpsichord accompaniment, 1785. f. 69.

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Additional 29801, *passim.*

Paper; about 1784–1800. Oblong folio.

FRAGMENTS of songs by Ludwig van Beethoven; from a Sketch-book (see also under that heading in vol. iii).

1. "Ich sah sie heut" [before 1800]. f. 39.
2. "Adelaide" [op. 46, composed about 1795]. ff. 44, 44b.
3. "Im Arm' der Liebe" [op. 52, no. 3, composed about 1790]. f. 52b.
4. "Wer, wer ist ein Freier Mann" [1797]; for a single voice and chorus in unison, with pianoforte accompaniment, in score. Two copies, the first signed "ipse fecit L. V. Beethoven." ff. 61, 62.
5. "Opferlied" [about 1794]. f. 68b.
6. "Nenne nicht das Schicksal grausam" [about 1798]. f. 100.
7. Song ["Ah, perfido"; op. 65, composed in 1796]. ff. 105–106.
8. "Erhebt das Glas"; with pianoforte accompaniment. ff. 107b–108b.
9. "Feuer-farb" [beg. "Ich weiss eine Farbe"; op. 52, no. 2]. f. 120b.

Additional 34608, *passim.*

Paper; about 1785–1789. Oblong octavo. See also vol. i, p. 74.

PORTIONS of the melodies of some songs, with a bass (unless the contrary is stated) for harpsichord; in the hand of J. Stafford Smith.

1. "A shepherd in a shade"; from "Ayres publish'd in 1644 to be accompanied by a Base-viol." Anonymous. f. 7b.
2. "My love hath vow'd." By T. Campion [1601]. f. 32b (reversing the volume).
3. "Fair Sally lov'd." Melody only. *Imperfect.* Anonymous. f. 31b.
4. "Loose (*sic*) no time." Anonymous. f. 29.
5. "And would you see my mistress face." By Philip Rosseter [1601]. f. 28b.

Additional 19647, *passim.*

Paper; A.D. 1786–1789, *etc.* Oblong folio. See also above, pp. 17, 34, 109, and 460.

SONGS, with symphonies and accompaniments for strings and other instruments mentioned below, in score, written by J[ames] Hook for Vauxhall. *Autograph.*

1. "To sing about love I know is the plan"; with oboes, horns, bassoons, *etc.*, 1786. f. 27.
2. "Farewell, ambitious, gilded Toys"; written for "Ingleton" (? Charles Incledon), 1786. ff. 39–42.
3. "Ye happy Nymphs": rondo, with clarinets, horns, *etc.* Written for Miss [Maria] Poole, 1787. f. 47.
4. "In storms, when clouds obscure the sky"; with oboes, trumpets, horns, *etc.* Written for Incledon, 1788. f. 55.
5. "No pastime, no sport can with hunting compare"; with clarinets, horns, bassoons, *etc.* Written for Mrs. — Iliff, 1788. f. 59.
6. "Hark, Ecclo, sweet Ecclo"; with oboes, horns, *etc.* Written for Miss — Leary, 1788. f. 65.
7. "While, Stephen, thus you tease me": rondo, with horns, *etc.* Written for Miss Poole, 1789. f. 73.
8. "Beside the Burn"; with horns, bassoons, *etc.* Written for Mrs. — Martyr, 1789. f. 77.

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9. "Cruel Peggy," beg. "No more shall Harry fling the Bar"; with clarinets, horns, bassoons, *etc.* Sung by — Darley, 1789. f. 81.
10. "The last time I came o'er the moor": ballad "written for Mrs. — Wrighten," 1788. f. 85.
11. "Now in my Hunter's habit drest"; with clarinets, horns, bassoons, *etc.* ff. 87–89b.

Additional 27640, *passim*.

Paper; about 1786–1815. Oblong quarto. See also vol. i, p. 452; and above, p. 98.

Songs, with instrumental accompaniments, in score, by Dr. [John Wall] Callcott. *Autograph.* Written for horns (except in nos. 1 and 5), oboes, flutes (in no. 4), bassoons (except in nos. 3 and 7), trumpets (in nos. 3, 6, and 7), drums (in nos. 3 and 6), and strings.

1. "Sisters of Acheron," 1815. f. 15.
2. "Angel of Life," 1799. f. 21.
3. "Friend of the Brave" (watermark, 1798). Words from Campbell's "Pleasures of Hope." f. 27.
4. "Till Hymen brought his love-delighted hour"; begun in 1807. Two copies, the first a mere sketch. ff. 33, 74.
5. "In life's gay scenes," 1814. ff. 37–42b.
6. "Resound, ye hills." Written for Mr. [John] Sale [? jun.], in 1786. f. 63.
7. "Though cold are our hills" (watermark, 1799?). ff. 71–72b.

Additional 34126, *passim*.

Paper; about 1789 (see f. 88b). Oblong octavo. See also above, pp. 33, 74, 110, 310; and under other headings in vol. iii.

Songs, occasionally with an accompaniment, in score. Except where the contrary is stated, they are anonymous.

1. "When Phœbus the tops of the hills does adorn" (? originally a duet). f. 3b.
2. "Ye Sportsmen, draw near." f. 15.
3. "Shepherds, I have lost my Love": Irish song. f. 16b.
4. "Hail, England, old England." f. 17b.
5. "Shepherds, seek not Wealth." f. 25b.
6. "The morn was fair"; with a bass. "Giordani." f. 27b.
7. "Of all the joys that fill the Heart." f. 29b.
8. "Not far from Town." f. 31.
9. "The Vicar of Bray," beg. "In good King Charles' golden Days." f. 31b.
10. "Ring, ring the Bar-bell of the world." f. 32b.
11. "Come now, all ye social Pow'rs." f. 34.
12. "My days where (*sic*) once so wondrous free." This and nos. 13–15 (canzonets) are by "[T.] Giordani." f. 36b.
13. "The Night was still." f. 39b.
14. "One Morning, very early." f. 40b.
15. "When Delia on the plain appears." f. 42.
16. "To Anacreon in Heav'n." f. 43b.
17. "John Bull, we know." f. 46.
18. "The Lass of Peatie's Mill." f. 48.
19. "Says Plato, why should man be vain." f. 50.
20. "In Derry-down dale." f. 52b.
21. "Sweet doth blush the rosy morning." f. 56b.
22. "A Cob[b]ler there was." f. 59b.
23. "Fame, let thy trumpet sound": song in praise of King George [II]. The second part of the melody has some resemblance to that of the National Anthem. f. 60b.

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24. "The Banks of the Dee," beg. "It was Summer." f. 62.
25. "My Lodging is on the cold ground." f. 63b.
26. "Aurora beams bright." f. 67.
27. "How sweet the Love that meets return," beg. "When first I ken'd young Sandy's face." f. 68b.
28. "The Foes of old England": song in praise of Prince William [afterw. William IV]. "Arne." f. 69b.
29. "I'm sorry, dear Ladies"; with sequel, "Well, now You've heard." ff. 72b, 73.
30. "Let the tempest of war." f. 77b.
31. "The Death of Auld Robin Gray," [1785], beg. "The Summer, it was smiling." "Hook." f. 79.
32. "Aristippus," beg. "Let care be a stranger." f. 81b.
33. "Bright Phœbus has mounted." "Hook." f. 82b.
34. "The Banks of the Shannon," beg. "In Summer, when the Leaves were green." f. 84.
35. "A sweet-scented Bean." f. 85b.
36. "The wealthy fool." f. 88.
37. "The Tombs in Westminster Abbey," beg. "Here lies William of Valence"; with a bass. f. 89b.
38. "Mary's Dream," or "Sandy's Ghost," beg. "The Moon had climb'd." f. 92.
39. "When Liberty to bless Mankind descended." Words by George Alexander Stevens. f. 93b.
40. "Begone, dull Care." f. 95b.
41. "In that north [a]isle"; described as "a supplement to 'The Tombs in Westminster Abbey' (no. 37, above), in the year 1888." f. 96b.

Additional 35003, ff. 32–58 *passim*.

Paper; A.D. 1790–1886. Oblong folio. See also vol. i, p. 349.

Songs, with harpsichord or pianoforte accompaniment (unless the contrary is stated), by Samuel Wesley.

1. "Carmen Bacchanale," 1794 (?), beg. "Mihi sit propositum"; with a figured bass. f. 32.
2, 3. "Φερε μοι κυπελλον" (from Anacreon); with figured basses. Two settings, the second dated 1797. ff. 33, 34.
4. Gray's "Ode on the Progress of Poesy," beg. "Hark, his hands the Lyre explore," 1790. Belonged to Vincent Novello, and afterwards to Dr. Westbrook. ff. 38, 118.
5. "Hope away! Enjoyment's come": aria with pianoforte accompaniment, 1793. f. 40.
6. "Within a Cowslip's humble Bell." About 1808 (watermark). Belonged to V. Novello. f. 49.
7. "What a Folly it is"; with a bass. Composed in 1886 for Mark Howell. f. 53.
8. "Durdham Downs," beg. "How rapid the Course"; with accompaniment for pianoforte and violins. The second part only. *Imperfect.* f. 54.
9. "True Blue," beg. "The Standard of England": song with chorus. *Imperfect.* f. 55.
10. "Farewell! If ever fondest Prayer." Words by Byron. f. 56.
11. "Autumnus comes." Words by Master Percy, music by Master Wesley. *Copy.* f. 58.

Additional 6318, ff. 29–34.

Paper; A.D. 1791. Folio, oblong folio, *etc.* The remainder of the MS. relates to archery.

"God prosper long our Noble King"; with a bass for harpsichord or pianoforte, in score. Two settings (ff. 33, 34), preceded (f. 29) by the words copied from a 1791 reprint of "Chevy Chase."

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Additional 11591, ff. 43–57b.

Paper; after 1794. Oblong quarto. See also above, p. 314.

"SEI canzoncine con Piano Forte o[d] Arpa per uso di Mi Lady Clarges," by Giuseppe Millico, Naples, 1793. Transcribed by Dr. Charles Burney.

1. "Se oscure mie pupille." f. 43b.
2. "Tu mi chiedi, o Nice mia." f. 46.
3. "Clori vezzosa, amabile." f. 47b.
4. "Nice, cor mio." f. 51.
5. "Occhi cari." f. 52b.
6. "Fra l' orror notturno." f. 55.

Additional 14340, f. 53.

Paper; after 1794 (watermark). Quarto. See also vol. i, p. 318.

"WHAT shaft of Fate's relentless Pow'r": song with pianoforte accompaniment, in compressed score. [By S. Wesley.] *Autograph.*

Additional 31665, ff. 2–15.

Paper; after 1794. Oblong quarto. See also above, p. 315.

CANTATA, beginning with the recitative, "Nel chiuso centro," followed by the aria, "Euridice, e dove sei"; with symphonies and accompaniments for strings and a figured bass for harpsichord, in score. By Pergolesi.

Additional 31724, *passim*.

Paper; after 1794 (latest known date of composition in the MS.). Oblong octavo. See also above, p. 315; and under Guitar Solos, in vol. iii.

FRENCH and Italian songs, with guitar accompaniment, in score. They are, with two exceptions, anonymous.

1. "Solitario bosco." f. 1.
2. "Amo, e di amar mi duole." f. 1b.
3. "Dal Egitto son venuta." f. 2b.
4. "Aure amiche, ah, non spirate." f. 3b.
5. "Di tanti inganni tuoi." f. 4b.
6. "Sognai che meco irata." f. 5b.
7. "Vieni, amore": aria with variations. f. 6b.
8. "Sulla piazza, miei Signori." f. 8b.
9. "L'Elysée." f. 9b.
10. "Fra mille affanni." f. 11b.
11. "Che pretendi, ingrata." f. 20b.
12. "Che di (*sc.* ti) giova, cara Fille." f. 21b.
13. "Per vivere contento." f. 24.
14. "Oh teneri piaceri": aria by A. Salieri. f. 32.
15. "Tu mi chiedi, o mio tesoro." f. 34.
16. "L' amante temido" (*sic*), beg. "Vivo amante": cavatina. f. 35.
17. "Dove rivolgo, oh Dio." f. 37b.
18. "Insensibile all' affetto": arietta. "— Diletta." f. 38b.
19. "Del mio destin ingiusto." f. 39b.
20. "Mama mia, non mi gridate." f. 41b.
21. "Tigra spietata." f. 42b.
22. "L'autre jour sous l'ombrage." f. 43b.
23. "Sol tu sei." f. 44b.
24. "Viendra[s] tu par" (*sic*). f. 45b.
25. "De l'instant qu'on nous mit en ménage." f. 47b.
26. "Par pitié daignés vous." f. 48b.
27. "Plaisir d'amour." f. 50b.
28. "Quand le bien-aimé." f. 51b.
29. "Ho sparse tante lagrime." f. 52b.

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30. "Il est dono (*sc.* dono) vrai, Lucille." f. 53b.
31. "Venez, venez vous rendre." f. 55b.
32. "La dause (*sc.* danse) n'est par (*sic*) ce que j'aime." f. 56b.
33. "Senza costrut[t]o." f. 57b.
34. "J'entends dans nos Forêts." f. 58b.
35. "Che sà il mio bene." f. 59b.
36. "Ros[s]ignol[s], qui chantez sans cesse dans mon jardin." f. 61b.
37. "Si nous vivions comme vivoient nos Pères." f. 62.
38. "Nasce nel vago April." f. 63b.
39. "Dal dì che s' incontrarno" (*sic*). f. 64b.
40. "Senti il mio caso." f. 65b.
41. "Wer niemals einen Rausch hat g'habt." "—Hausmeister." f. 68b.
42. "Credea, Nina cara, di viver contento." f. 69b.
43. "Mi soffro un gran tormento." f. 70b.
44. "Ser (*sc.* Per) Valli e per monti." f. 71b.
45. "Le Bonheur dans la vie." f. 75b.
46. "Je pourrois bien décrire." f. 76.
47. "Tu jurois que l'amour." f. 76b.
48. "Tendre mélancolie." f. 77b.

Additional 14390, f. 35b.

Paper; about 1795, *etc.* Folio. See also under Histories of Music (after 1802), in vol. iii.

"RUNA of the Finlanders," beginning "Nuco, nuco, pico linto"; with a harmonized bass. From a collection of papers by Dr. Matthew Guthrie, relating to the customs of the Russians.

Printed Book, E. 318 (end–f. 4).

Paper; about 1796 (watermark on preceding leaf). Oblong folio. See also above, p. 316.

"YE BANKS and braes o' bonnie DOON"; with a bass for pianoforte, in score. Anonymous.

Additional 31217.

Paper; ff. 9. About 1798 (watermarks). Quarto and folio.

SONGS, with symphonies and accompaniments for strings, and (in no. 1) a figured bass for harpsichord, in score. *Autograph.*

1. "Behold where Dryden's less presumptuous car." "S. Wesley." f. 1.
2. "Pensive, with wand'ring Steps and slow." "W. Jackson" [of Exeter]. f. 6.

Additional 31412, ff. 23b, 45b, 74–76b.

Paper; about 1798. Oblong quarto. See also vol. i, p. 373.

FRAGMENTS of Italian Cantatas, *etc.*, with a bass, generally figured, in score, by Alessandro Scarlatti (unless the contrary is stated). In the hand of Dr. Crotch.

1. "Balze alpestri." f. 23b.
2. "Tu lo sai." f. 23b.
3. "Sorgeva il sol." f. 45b.
4. "...hinnuloque cervorum." "Bonifatio Gratiano." f. 74.
5. "Vado ben spesso": aria. "Salvator Rosa" [or G. B. Buononcini]. f. 74b.
6. "Ah, che invan mi querelo." f. 75.
7. "Sempre così penando." f. 75b.
8. "Bel tempo per me sen' andò." "Carissimi." f. 76.

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Additional 31812, ff. 121–159 *passim*.

Paper; A.D. 1798. Quarto. The greater part of the MS. belonged to Miss A. M. Jeffery. See also above, p. 114.

Songs, in score. Nos. 1–5 have the pianoforte accompaniment written out in full; nos. 6–9 and 11–13 have only a bass; no. 10 has a violin part.

1. "The Ghost of Carrill," beg. "The stars of the night." From Ossian. "J. Percy." *Autograph.* f. 121.
2. "Poor Orra tink of Yanko dear." Anonymous. f. 136.
3. "There was an old woman had three sons." In the hand of R. J. S. Stevens, who appears to have copied it from a MS. that belonged to Miss — Egerton in 1828. f. 138.
4. "Ally Croker," beg. "There lived a man in Baleno-crazy." Anonymous. f. 139.
5. "Prudente mi chiedi." "Federici." f. 140.
6. "Lusingami speranza." Anonymous. f. 147.
7. "Begl' occhi, perdonatemi." Anonymous. f. 147b.
8. "Se versasti." Anonymous. f. 148b.
9. "Dolce amor." Anonymous. f. 150.
10. "Ah, come il core" [Italian cantata, 1788]. "Haydn." f. 151.
11. "Lusinghiero, m' ingannasti." "Merchi." f. 157.
12. "Se vi dicessi." By the same. f. 158.
13. "Cara mia Nice." Anonymous. f. 159.

Additional 32193, ff. 99–153.

Paper; A.D. [17]99. Oblong folio. See also above, p. 22.

"Danckgefühl einer Geretteten an Wienn's edle Bewohner. Zum Besten der durch den Eisstoss verunglü[c]kten": a Monodrama, with accompaniments for strings, oboes, flutes, clarinets, horns, bassoons, trumpets, trombones, and drums, in score, by Johann Nepomuk Hummel. *Autograph.* The words for recitation are by Joseph Hummel, Doctor of Medicine, of Bruck on the Leitha.

Printed Book, A. 909, pp. 111, 120.

Paper; 18th cent. Oblong octavo. See also vol. i, p. 440.

Songs by English composers.

1. The melody of "Hark, hark! Tis a Voice from the Tomb." [By John Worgan, published in a collection of Vauxhall songs, about 1752.] The tune appears to have been known as "Berkshire." p. 111.
2. "Rising Sun," beg. "Hail to thy Brightness"; with a bass for harpsichord or pianoforte, in score. Anonymous. p. 120.

Egerton 2514.

Paper; ff. 216. 18th cent. Octavo.

Collection of "Airs" of a convivial or amorous character, with French words. They are unaccompanied and anonymous, and are

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described in the unfinished index, at the end of the MS., as "Vaux-de-uille et Ronds de table."

1. "La Brune fait le bonheur." f. 1.
2. "Je ne veux plus boire." f. 4b.
3. "Je m'en allay aux Cœlestins." f. 7b.
4. "Je rencontray l'autre Jour." f. 10b.
5. "Vn jeune Cordelier." f. 12b.
6. "Dans cette agréable demeure." f. 14b.
7. "Tircis me dit l'autre Jour." f. 17b.
8. "Condé, la Pléneuf et Créquy." f. 19b.
9. "Iris est il vn Cœur qui ne vous cède." f. 21b.
10. "Lon len la." f. 22b.
11. "Meffiez vous de ces grands néz." f. 24b.
12. "Je suis perdue." f. 25b.
13. "L'amant le plus fidelle." f. 29.
14. "Pour me mettre en train." f. 35b.
15. "Belle Iris, le Ciel est bien complice." f. 37b.
16. "On a de tout temps éprouué." f. 43b.
17. "Le vin ne sert icy qu'à redoubler ta gloire." f. 49b.
18. "Quand Lise auec son air badin." f. 53.
19. "A boire je fais rage." f. 55b.
20. "Je veux boire à ma Lisette." f. 57b.
21. "Ah, qu'Iris à la table est charmante." f. 61.
22. "Jeanne et Jean." f. 63b.
23. "Quittons, Amis, nostre tendresse." f. 65.
24. "Buvons, Amis! Le temps s'enfuit." f. 67b.
25. "Le Désespoir suit l'amour." f. 69b.
26. "Sont les filles de l'opéra." f. 72.
27. "Pauvre hermitte." f. 74b.
28. "Nanon dormoit." f. 75b.
29. "Quand je vais à la chasse." f. 78b.
30. "Je suis d'une humeur volage." f. 81.
31. "Nous sommes demy-douzaine." f. 82.
32. "Le jeune Berger qui m'engage." f. 83.
33. "Fou qui passe sa vie à boire." f. 84.
34. "L'autre Jour Iris d'un air tendre." f. 85b.
35. "Tout roule à l'auanture." f. 86b.
36. "Baise-moy, mes Amours." f. 88.
37. "Margot rencontr[a]it l'autre Jour." f. 89.
38. "Que vous m'auez fait rire." f. 91.
39. "Une Demoiselle à la chasse au loup." f. 92.
40. "Douze grands Coups buvons à Célimène." f. 92b.
41. "Colin, va-t'en dire à Nanon." f. 93b.
42. "Qui crains (*sic*) d'auancer l'heure." f. 94b.
43. "Nous voyageons par tout le monde." f. 96.
44. "Je vous rencontray l'autre Jour." f. 98.
45. "Pendant les chaleurs de l'esté." f. 99b.
46. "La jeune Abaise" (*sc.* Abbesse). f. 100b.
47. "De faire son mary cocus" (*sic*). f. 102b.
48. "Quand Maman me maria." f. 106.
49. "Ah, petit." f. 107.
50. "Rien n'est plus certain." f. 108.
51. "Mon Mary contre la loix" (*sic*). f. 109.
52. "La vie est ennuyeuse." f. 110.
53. "Philis en cherchant son Amant." f. 111.
54. "Vn soir après roquille." f. 112.
55. "Je mets ma bouteille à terre." f. 113.
56. "Quand vne fille." f. 114b.
57. "Entre Paris et St. Denis." f. 115b.
58. "Robin s'en va-t à l'eau." f. 117.
59. "Heureux celuy qui chemine sur la terre." f. 119.
60. "Je n'ay pour tout mon domestique que Margot." f. 121b.
61. "Je sers vne Demoiselle." f. 123.
62. "Ne m'entendez-vous pas." f. 124b.
63. "Eloigné de Nanette." f. 126.
64. "C'est Monsieur de tout-ly-faut." f. 127b.
65. "Bon Jour, mon Père." f. 129.
66. "Margotton va à l'eau." f. 130b.

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67. "Quand je bande mon fusil." f. 132.
68. "Mon Père, je viens deuant vous." f. 136.
69. "Voulez vous scauoir l'histoire." f. 139.
70. "Bourdaloue peut tout d'une voix répéter." f. 146.
71. "On dit que l'aimable folie." f. 149b.
72. "Belle et charmante Brune." f. 151b.
73. "Profitez bien, jeunes fillettes." f. 154b.
74. "Nicolas va voir Jeanne." f. 156b.
75. "N'oseroit ton criquon." f. 159b.
76. "Quand à la pomme au Ciel on disputa." f. 161b.
77. "Sans craindre Iris." f. 162b.
78. "Blaise, voyant sa Lisette." f. 164.
79. "Je n'eus pour toute héritage." f. 166b.
80. "Permettez, Madame." f. 168.
81. "Amis, prenons le verre." f. 169.
82. "Au Dieu d'amour." f. 170.
83. "Amis, il n'est rien dans le monde." f. 171b.
84. "Petitte Fanchonette." f. 173.
85. "Loing de la Cour." f. 174b.
86. "Verse du vin." f. 176.
87. "Ayez donc pitié, mesdames." f. 177.
88. "Lisette à l'ombre d'un hormeau." f. 179b.
89. "Annette aime la solitude." f. 181b.
90. "Vn Berger, rebuté." f. 183b.
91. "Si vous aimer est un crime." f. 185b.
92. "C'est en vain que de leur tendresse." f. 187.
93. "De tous les Cœurs." f. 189.
94. "Mon papa pendant la nuit." f. 194b.
95. "Tircis, couché sur l'herbette." f. 197.
96. "Auprès d'un buisson." f. 201.
97. "Dans les nœuds de l'hymen." f. 203.
98. "Fillette seullette." f. 207b.
99. "L'autre Jour l'aimable Tircis." f. 210b.
100. "Tircis pour complaire à Nanette." f. 213b.

Additional 5321, ff. 103, 109b.

Paper; 18th cent. Oblong quarto. See also above, p. 18.

ARIAS, in score. [By G. F. Handel?] At the end of a copy of Handel's "Acis and Galatea."

1. "De[l]l' aquila l' artigli"; with a bass. f. 103.
2. "Qui l' Angel di pianta in pianta"; with strings, or flute and strings. f. 109b.

Additional 6145.

Paper; ff. 20. 18th cent. Oblong folio. Belonged to P[ierre] L[ouis] Ginguené [1748–1816].

"RECUEIL de [6] Chansons, avec Accompagnemens de deux Violons, Basson ou Quinte, et Basse-Continue"; the violins being in separate parts, the rest in score. [By Jean Jacques Rousseau.] *Autograph.*

1. "L'amour m'a fait la peinture." ff. 2b, 9b, 13b, 17b.
2. "Ecoutez l'histoire du beau Misis." ff. 3b, 10, 14, 18.
3. "L'amour est un chien de vaurien." ff. 5b, 10b, 14b, 18b.
4. "L'amant frivole et volage." ff. 6b, 11, 15, 19.
5. "Quoi, vous partez." ff. 7b, 11b, 15b, 19b.
6. "Que chacun de nous se livre." f. 8b, 12, 16, 20.

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Additional 14112, ff. 111–120.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 442.

ITALIAN songs, in score, by Leonardo Leo.

1. "Non potrei, benche volessi": cantata, with a bass for harpsichord. f. 111.
2. "Quegli occh[i]etti": aria, with strings. f. 115.

Additional 14125, ff. 139–143.

Paper; 18th cent. Oblong folio. See also vol. i, p. 436.

"IL VEZZOSO tuo sembiante": Aria, with symphony and accompaniments for strings, in score, by Porpora, who has added in his own hand an alternative Latin text, beginning "[Lumi]nosæ apparent stellæ."

Additional 14157, ff. 1, 6, 10,22.

Paper; 18th cent. Oblong folio. See also above, p. 326.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Porpora.

1. "T' intendo, si, mio cor." f. 1.
2. "Idolatrata." f. 6.
3. "Ecco l' infausto lido." f. 10.
4. "Questo è il Platano frondoso." f. 22.

Additional 14159, ff. 240–243b.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 437.

"COSI la villa nella stagion più bella": aria for an alto voice, with symphony and accompaniments [for horns and strings?], in score, by Francesco di Majo.

Additional 14166, ff. 77–113 *passim*.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 343.

COMPOSITIONS in Italian for a single voice, with accompaniments, in score, by Alessandro Scarlatti, with the exception of the last, which is by Domenico Scarlatti. Nos. 1 and 2 are arias, with instrumental accompaniments; nos. 3–5, cantatas, with a figured bass.

1. "Care luci." f. 77.
2. "Mentr' ella offesa langue." f. 81.
3. "Doppo lungo penar." f. 84.
4. "Tra speranza e timore"; with violins, *etc.* f. 93.
5. "Amenissimi prati." f. 108.

Additional 14182.

Paper; ff. 89. 18th cent. Oblong folio.

COLLECTION of twenty-two Italian Cantatas, with a figured bass for harpsichord, in score. Here attributed to Steffani, but really (as indi-

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cated by a note at the beginning, in the hand of M. Rophino Lacy 1856), by Handel; with the exception of the last, which is by Domenico Scarlatti, and possibly no. 20, which is not published in the Händel-Gesellschaft's edition of the Cantatas.

1. "Menzognere speranze." f. 1.
2. "Sarei troppo felice." f. 4.
3. "Poichè giuraro (*sic*) amore." f. 8b.
4. "Del bell' Idolo mio." f. 13b.
5. "Sei pur bella"; probably adapted by Handel from an earlier work (see preface to vol. LI of the Händel-Gesellschaft's edition of his works). f. 17b.
6. "Aure soavi." f. 23.
7. "Sarai contenta un dì." f. 25b.
8. "Se, per fatal destino." f. 28b.
9. "Occhi miei, che faceste." f. 31b.
10. "Udite il mio consiglio." f. 35.
11. "Fille adorata e cara." f. 42b.
12. "Clori, degl' occhi miei." f. 46.
13. "Sento là che ristretto." f. 50.
14. "Dimmi, ò mio cor." f. 54b.
15. "Care selve." f. 59.
16. "Clori, Clori! Ove sei." f. 63.
17. "Partì l' Idolo mio." f. 66b.
18. "E partirai, mia vita." f. 70.
19. "Frà pensieri quel pensiero." f. 74b.
20. "Lilla, vedi quel colle." f. 78.
21. "Dalla guerra amorosa." f. 81.
22. "Selve, Caverne e monti." f. 85b.

Additional 14183, ff. 140, 151.

Paper; 18th cent. Oblong folio. See also above, p. 326.

CANTATAS for a treble voice, with figured bass for harpsichord, in score, by Giovanni Battista Buononcini.

1. "Sorge l' Alba." f. 141.
2. "Che tirannia." f. 151.

Additional 14184.

Paper; ff. 57. 18th cent. Oblong folio.

CANTATAS for a soprano voice, with figured bass for harpsichord, in score, by Giovanni Battista Buononcini. No. 1 appears to be transcribed by Pietro Sigismondo; the others are in a different hand.

1. "Su la sponda del Mar." Words by Conte di Chiaromonte (?). f. 1.
2. "Frà Catene hauer il piede." f. 7.
3. "Ch' io ti manchi di fede." f. 17.
4. "In due Luci vezzosette." f. 29.
5. "Non saria dei fior' Reina." f. 37.
6. "Cieco Nume." f. 43.
7. "Voglio senza speranza." f. 51.

Additional 14190, ff. 41–45b.

Paper; 18th cent. Oblong folio. See also vol. i, p. 235.

"O FLORA, anima mia": Cantata for soprano, with a figured bass, by [Alessandro?] Scarlatti.

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Additional 14207, *passim.*

Paper; 18th cent. Oblong quarto. See also above, p. 327.

SONGS, with accompaniments, consisting for the most part of a bass for harpsichord, in score.

1. "Levommi il mio pensier"; with strings. "Niccolò Zingarelli." Words from Petrarch. f. 1.
2. "Se l' amarti è delitto": Cantata. "Baron d' Astorga." f. 31.
3–9. "Ecco quel fiero istante" (words by Metastasio). Seven settings:—by "Sig[no]ra ——." f. 37;—"Gaetano Caffarelli." f. 37b; — Anonymous. ff. 38b, 39;—"Orazio Gravina." f. 39b, 40;—and "Angelo Monticelli." ff. 40b.
10. "Spira di fronda in fronda." "Gioan Giorgi." *Autograph* (?). f. 41.
11. "Sospira Anima mia." "Sig^r A. B." f. 62.
12. "Già nel' Indo emisfero": Cantata. "Gio^{ni} Veneziano." Apparently copied by C. P^e in 1737. f. 66.
13. "Esci mio gregge florido": Cantata. "Fran^{co} Gasparini." Composed for Senesino. f. 70.
14. "Mio nemico pensier": Cantata. "Padre Attilio Ariosti." f. 75.
15. "Priuo di Clori": Cantata. "Colombani." f. 79.
16. "Non temer, ò mio Cor": Aria. In the same hand. f. 83b.
17. "Due gran' Filosofi"; with strings. "Anello Bruno." *Autograph* (?). f. 159.
18. "Vsignol che trà le frondi": Cantata. "Federico Hendel." f. 180.
19. "Amœna lambit prata": Aria with recitative, accompanied by strings. "Dom^{co} Merola." f. 196.

Additional 14209, *passim.*

Paper; 18th cent. Oblong folio. See also above, p. 328.

CANTATAS, *etc.*, for a single voice, with bass (generally figured) for harpsichord or violin, in score, by anonymous composers. Nos. 1–8 are for soprano; nos. 9 and 10, for bass.

1. "Dimmi, mio ben, perche"; 1708. In the hand of Servus (?) de Juliis. f. 1.
2. "All' arenoso lido." f. 16.
3. "O Pastori, io v' aviso." By Porpora. f. 23.
4. "Sù la sponda d' un rio." f. 28.
5. "Porgetemi l' armi." f. 32.
6. "Da le sfere ruotanti"; 1736. The original ascription to "Giovanni Fischetti" has been altered to "N. N." f. 40.
7. "Che uolete da me." *Imperfect* at the end. ff. 44–59.
8. "Veni; sed Philomela"; with a bass for violin. f. 83.
9. "Da una scoscesa rupe." f. 88.
10. "Sopr' un eccelsa torre." f. 124.

Additional 14213, ff. 1–145b.

Paper; 18th cent. Oblong folio. See also above, p. 329.

ITALIAN CANTATAS, with accompaniments, in score. Where the contrary is not stated, they are for a contralto voice and have a bass (usually figured) for harpsichord. Nos. 1–6 are by Johann Adolf Hasse; nos. 2, 3, and 6 being for a soprano.

1. "È ver, mia Fille"; with strings. f. 1.
2. "Credi, ò caro." f. 17.
3. "Chieggio ai gigli." f. 23.

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4. "Orgoglioso Fiumicello." f. 28.
5. "L'infelice Tortorella"; with strings. f. 37.
6. "Pur ti stringo in questo petto." f. 49.
7. "Se d'Amore incerto sei." This and no. 9 are by "Carlo Arrigoni, Fiorentino." f. 56.
8. "Qual per ignoto (*sic*) calle." In the same hand and probably by the same. f. 63.
9. "Ti sento, amor." f. 71.
10. "Io, che dal Cor di Fille." This and nos. 11, 12 are by "Caualier Alessandro Scarlatti." f. 77.
11. "Son io, barbara Donna." f. 84.
12. "Solitudini care"; for soprano. f. 88.
13. "Esci mio gregge." By F. Gasparini. f. 93.
14. "Figlie del mio dolor"; for soprano. "Diogenio Bigaglia." f. 99.
15. "Son io, barbara Donna." "Gio. Bononcini." f. 103.
16. "Lo sapete, occhi lucenti." By the same. f. 111.
17. "Sù la nascente erbetta"; for soprano. "Baron d'Astorga." f. 116.
18. "Alpestre monte." "Francesco Mancini." f. 124.
19. "Trà le morbide piume." By the same. f. 132.
20. "Siedi, Amarilli"; for soprano. "Nicola Porpora." f. 136.
21. "Rendi al mio cor la pace." "Antonio Lotti." f. 141.

Additional 14214.

Paper; ff. 177. 18th cent. Oblong folio.

CANTATAS, with a bass (generally figured) for harpsichord, in score. Nos. 3, 11, 13, 14, 16 and 18 are for a contralto voice; the others, for soprano.

1. "Qual sia dentro al tuo Core." "Baron D' Astorga." f. 2.
2. "Qui doue il mar." By the same. f. 12.
3. "Tanto, dunque, e si reo." This and nos. 4, 5 are by "Gio. Adolfo Hasse, *detto* il Sassone." f. 20.
4. "Lascia i fior'." f. 28.
5. "Lungi d'ogni amoroso, aspro tormento." f. 34.
6. "Agitata Navicella." Anonymous. f. 42.
7. "Sù la riua d'un Ruscello." "Fran^co^ Mancini." f. 50.
8. "Pastorelle, che piangete." This and nos. 9–22 are by "Nicolò [Antonio] Porpora." f. 64.
9. "O Pastori, io v' aviso." f. 71.
10. "Dice che m' ami." f. 78.
11. "Speranze del mio cor." f. 86.
12. "Mentre canta l' aucelletto." f. 98.
13. "Non so come restisto" (*sic*). f. 100.
14. "Sù la fiorita sponda." f. 107.
15. "Innocente il mio Core." f. 115.
16. "Questa, dunque, è la selua." f. 123.
17. "Lucciolette, andate à Fille." f. 131.
18. "Vidi la nauicella." f. 139.
19. "Tù ten uai." f. 146.
20. "Questo è il platano." f. 154.
21. "Trà speranze e timore." f. 162.
22. "Ninfe, Pastori, udite." f. 170.

Additional 14216.

Paper; ff. 119. 18th cent. Oblong folio.

CANTATAS, with a bass (generally figured), for harpsichord, in score, by Baron Emanuele d'Astorga (also written de la Storga or dell' Astorga, at ff. 2, 49, *etc.*). Nos. 1–4, 6, 15 and 18 are for a contralto voice; the others, for a soprano.

1. "Doppo tante e tante pene." f. 2.
2. "Col sen di gigli adorno." f. 10.
3. "Deh, dimmi, amor." f. 16.
4. "Non lasciarmi, o bella." f. 24.

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5. "Più che porto il piè lontano." f. 81.
6. "Clorinda, s' io t' amai." f. 85.
7. "Piangi, deh', piangi." f. 43.
8. "Sopra d' un verde prato." f. 49.
9. "Ti parlo, e non m' ascolti." f. 53.
10. "In questo core più và crescendo." Two copies. ff. 57, 82.
11. "Piange la tortorella." f. 64.
12. "Dissi, t' amo, ò bella." f. 71.
13. "Dentro ameno giardino." f. 78.
14. "Augellin, che trà le frondi." f. 86.
15. "Torna Aprile." f. 94.
16. "Ne' solinghi recessi di questa selua." f. 100.
17. "Quando penso agl' affanni." f. 108.
18. "Regio flor." f. 114.

Additional 14217.

Paper; ff. 153. 18th cent. Oblong folio.

CANTATAS, with a bass (frequently figured) for harpsichord, in score. Unless the contrary is stated, they are for a soprano voice, and anonymous. They are all in the same hand, except nos. 10, 16 and 20.

1. "Se non piangi." f. 2.
2. "O se potessi amar." f. 10.
3. "Il dolor che t' affligge." f. 18.
4. "All' or che il Dio di Delo." f. 24.
5. "Se a languir ti condanno." f. 34.
6. "In due vaghe pupille." By A. Scarlatti. f. 40.
7. "Nel sentier più solingo." f. 46.
8. "Come si presto." f. 53.
9. "La bella Clori." f. 61.
10. "Irene mia." "[? G. B.] Bononcino." In the hand of Francesco Antonio Izzarelli. f. 69.
11. "Dimmi, Filli"; for contralto. f. 75.
12. "Filli, ben so." f. 85.
13. "Ricordati, mio Cor." f. 94.
14. "Clori, mi sento al seno incognito ueleno." By G. B. Buononcini. f. 103.
15. "Troppo dicesti, o Lilla." f. 113.
16. "Benche la Bella mia." "[? F.] Mancini." f. 121.
17. "Giongi (*sic*) pianto al pianto"; for contralto. f. 125.
18. "Lungi dal tuo sembiante." f. 130.
19. "Piango in van del Idol mio." By G. B. Buononcini. f. 140.
20. "Filli, mio ben." "[? G. B.] Bononcino." f. 146.

Additional 24307, *passim*.

Paper; 18th cent. Oblong folio. See also above, p. 884.

SONGS, with accompaniments, in score. Unless the contrary is stated, they have a basso continuo and are anonymous.

1. "Spesso mi sento dir"; with strings. "Filippo Palma." [From *Six Italian Songs*, about 1755.] f. 66.
2. "Sto aspettando l' idol mio." This and nos. 3–13 are in the same hand, and were evidently published in the same order as here. f. 96.
3. "Per ti aver, Cattina." f. 96b.
4. "Nina, se tu saves[s]i." f. 97.
5. "Tutte 'ste putte." f. 97b.
6. "Sel (*sic*) canto solo." f. 98.
7. "L' occasion delle mie pene." f. 98b.
8. "Cara Bettina." f. 99.
9. "Grazie agli inganni tuoi." f. 99b.
10. "Mia cara Nina." f. 100.
11. "Donne (*sic*) cortese." f. 100b.
12. "Cosa t' ho fatto, Nina." f. 101.
13. "Vieni, o caro." f. 101b.
14. "La speranza non m' inganna"; with a figured bass. f. 104b.
15. "Il mio cor che gia per te." f. 107.

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Additional 29274, ff. 59–66b.

Paper; 18th cent.. Oblong folio. See also above, p. 335.

CANTATA, "Chi non ode," for a soprano voice, with symphonies and accompaniments for strings, in score, by Pergolesi.

Additional 30931, f. 157b.

Paper; 18th cent. Folio. See also vol. i, p. 41.

SONG for a treble voice, without accompaniment, "Too long, female charmes, I've ador'd you." Anonymous.

Additional 31226, ff. 1–62.

Paper; 18th cent. Oblong folio. See also vol. i, p. 85.

ITALIAN Cantatas, with a bass. Nos. 1–9, 14, are by Benedetto Marcello; nos. 10–12, by Handel.

1. "Dimando a voi pietà." f. 1.
2. "Ecco, à funesto occaso." f. 5.
3. "Pecorelle che pascete." f. 10.
4. "Nasce il sole." f. 14.
5. "Senza il caro e dolce sguardo." f. 18.
6. "Messaggier delle mie pene." f. 22.
7. "Son pastorella." f. 26.
8. "Ti sento arder in seno." f. 31.
9. "Dal dì ch' io rimirai mio Caro." f. 35.
10. "Lungi dal mio bel Nume" (in A minor). f. 40.
11. "E partirai, mia vita" (in A minor). f. 46.
12. Cantata made up of "Se un sol momento" from "Sento là che ristretto" (in A minor) and "Per formar si vaga" from "Dite, miei pianti." f. 51.
13. "L' Arianna abbandonata," beg. "Su le deserte sponde." "Fortunato Chelleri." f. 54.
14. "A voi de' miei sospiri." f. 59.

Additional 31310, ff. 37–40.

Paper; 18th cent. Oblong folio. See also vol. i, p. 208.

"AUGELLIN che tra le frondi": Cantata for a soprano voice, with a bass for harpsichord, in score, by Baron d' Astorga. Described on the title-page as "No. 5."

Additional 31489, *passim*.

Paper; 18th cent. Oblong folio. See also vol. i, p. 365.

ITALIAN CANTATAS, with figured bass for harpsichord, in score. Nos. 1–18 are for a treble voice; nos. 19–24, for a tenor.

1. "A Clorinda." "Barone D. Emanuele d' Astorga." f. 2.
2. "Clorinda, se t' amai." By the same. f. 7.
3. "Tormento del mio core." "Giouanni Bononcini." f. 12.
4. "Quante son le mie pene." This and nos. 5–8 are by "Astorga." f. 15b.
5. "E pur dolce amare." f. 20.
6. "Come sei tu, mia Clori." f. 24.
7. "Doppo tante e tante pene." f. 28b.

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8. "Dunque è pur ver." f. 32b.
9. "E pur sempre." "Alessandra (*sc.* Alessandro) Stradella." f. 38.
10. "Che più pensi." By the same. f. 42.
11. "Forsenato pensier." By the same. f. 48b.
12. "Oh dei! qual mi sorprende." Anonymous. f. 56.
13–24. Twelve cantatas (of which the initial words are given in the index), by Porpora. [Published in London, 1735.] ff. 60–154.

Additional 31490, ff. 62–73b.

Paper; 18th cent. Oblong quarto. See also above, p. 175.

CANTATAS for treble voice, with basses (partly figured) for harpsichord, in score, by Giuseppe Sammartini.

1. "Oh vita, vita, nò." f. 62.
2. "Da procella tempestosa." f. 66.
3. "Ahi, qûal cruccio." f. 70.

Additional 31497, ff. 1–24.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 175; and above, p. 81.

CANTATAS for a solo voice, with a bass for harpsichord, in score.

1. "La Cassandra," beg. "Udi, o Troia." "Ben^to Marcello." f. 1.
2. "Miro la Tortorella." By the same. f. 16.
3. "Andiamo, Ò Pecorelle": described as "Cantata Enarmonica." "Franc^o Gasparini." f. 21.

Additional 31506, ff. 2–164b *passim*.

Paper; 18th cent. Oblong folio. Bookplate of Robert Smith. See also vol. i, pp. 328, 444; and above, pp. 81, 176, 336.

ARIAS, Cantatas, *etc.*, with a bass (generally figured) for harpsichord, and (in most cases) parts for violins, in score.

1. "Non dar più pene." "Aless^o Scarlatti." f. 2.
2. "Che fate nel mio sen": Cantata. "Franc^o Monarino." f. 5b.
3. "Mentre di Teti in seno": Cantata, with trumpet, *etc.* "Aless^o Melani." f. 15.
4. "All' armi, pensieri." By the same. f. 23.
5. "Crudo cor." By the same. f. 29.
6. "Io non vo' teco contendere." "Filippo Rossi." f. 30.
7. "Tuoni, fulmini." Anonymous. f. 31.
8. "Preparati a mentire." "Franc^o Gasperini." f. 32b.
9. "Tutto foco." "Al^o Scarlatti." f. 34b.
10. "La speme è già in campo." "Gio. del Violone." f. 35b.
11. "Ben mio, quel uerme": Cantata. "Aless^o Scarlati." f. 44b.
12. "Un cor da uoi ferito." By the same. f. 54b.
13. "Quai bellici accenti"; with trumpet, *etc.* "Aless^ro Melani." f. 55.
14. "Correa nel seno." "Aless^o Scarlati." f. 63.
15. "Prigioniera son io." Anonymous. f. 78b.
16. "Se del mio duolo." "Gio. del Violone." f. 80b.
17. "Più non puole (*sic*) il mio core." "Aless^ro Melani." f. 81.
18. "Ne senza spine." "Ber^o Pasq^ni." f. 88b.
19. "Fermate, ò legni armonichi." "Aless^ro Melani." f. 89b.
20. "Intorno a' picciol lume." "Gio. del Violone." f. 92b.

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21. "Si scosse al dire addio." Anonymous. f. 97.
22. "Numi, uoi che siete auuezzi." "Alessᵒ Melani." f. 102.
23. "Care mura adorate." "Alessᵒ Scarlatti." f. 103b.
24. "Si, mio caro": Aria. "Alessᵒ Melani." f. 112b.
25. "Morirò, se tù lo brami." "Francᵒ Gasperini." f. 115.
26. "Preparati a morir." By the same. f. 116.
27. "Saetta, che l' arco dal cielo." Anonymous. f. 117.
28. "Povertà, piaghe e catenè." Anonymous. f. 119.
29. "Piango, sospiro." "Alessᵒ Scarlatti." f. 121b.
30. "Veder e soffrire." "Francᵒ Gasperini." f. 126b.
31. "Se susurra la foglia." By the same. f. 128b.
32. "Che mi gioua la porpora." By the same. f. 130.
33. "Colà, doue rimbomba." "Alessᵒ Melani." f. 130b.
34. "E la fiamma del mio core." Anonymous. f. 160b.
35. "Belle sembrano": Aria. "Abbᵒ Bani." f. 161.
36. "Sospiri, uolate": Cantata. "Francᵒ Monarino." f. 162b.

Additional 31508, ff. 2–65b.

Paper; 18th cent. Oblong folio. See also vol. i, p. 434.

CANTATAS with a figured bass, in score, by Alessandro Scarlatti.

1. "Al fin m' uccciderete." f. 2.
2. "Bella, dunque, n' andrai." f. 10b.
3. "In amorosi ardori." f. 15.
4. "Dormono l' aure." f. 22.
5. "Ti uorrei credere." f. 30.
6. "Clori, mia cara." f. 38b.
7. "Pastorella innamorata." f. 44.
8. "Per saettar un seno." f. 52b.
9. "E pure il gran tormento." f. 59b.

Additional 31509.

Paper; ff. 112. 18th cent. Oblong folio.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Alessandro Scarlatti.

1. "Lascia di tormentar." f. 3b.
2. "Fiamma ch' avampa a incennerirmi il seno." f. 12.
3. "Perdono, amor." *Imperfect* at the end (see Add. 31511, f. 87b). f. 18b.
4. "Io che dal Cor di Fille." f. 27b.
5. "Care selve gradite." f. 36.
6. "Andate, o miei sospiri." f. 45b.
7. "Solitudini care." f. 54.
8. "Lontan dalla sua Clori." f. 63b.
9. "O voi di queste selve habitatrici." f. 72.
10. "Alme, voi che provaste." f. 80.
11. "Entro romito speco." f. 89b.
12. "Nice mia, un solo istante." f. 99.

Additional 31512.

Paper; ff. 186. 18th cent. Oblong folio. Bookplates of Dr. Thomas Bever and of G. L. Benson, of Salisbury.

ITALIAN SONGS, with a figured bass for harpsichord, and (in nos. 45–55) an additional part for a violin, in score. Except where the contrary is stated, they are by Alessandro Scarlatti.

1. "Il Disperato," beg. "Bei Prati." This and nos. 2–20 are Cantatas for a soprano voice. f. 3.
2. "Ne' tuoi lumi." f. 8.
3. "Se amor con un contento." f. 13b.
4. "Sento nel core certo dolore." f. 17b.
5. "E lungi dal mio bene." f. 20b.

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6. "Che fai, mio cor." f. 24b.
7. "Ho una pena intorna al Core." f. 27.
8. "Voi fug[g]iste, hore tranquille." f. 30.
9. "Le vaghe tue pupille." f. 32b.
10. "Quando stanche dal pianto." f. 36.
11. "Oh, che pena è la mia." f. 40b.
12. "Veggio l' idolo mio." f. 45.
13. "Ove fuor del mio seno." f. 48b.
14. "Fù d' oro il primo dardo." f. 52.
15. "Se a quel fiero dolor." f. 55b.
16. "Arse felice un tempo." f. 59.
17. "Per un momento solo." f. 63.
18. "Questo di bei giacinti serto." f. 66.
19. "Scorgo il fiume." f. 72b.
20. "Alfin m' uccciderete." "Tomasso Albinoni." f. 77.

The remaining numbers are described as "Canzonetta," and, with the exceptions noted below, are for a soprano voice.

21. "Posso dirui chè u' adoro"; two verses. f. 82.
22. "Più cara del core"; for contralto. f. 84.
23. "Ti ricordo chè sempre t' amai"; two verses, the first for contralto. f. 85.
24. "Hò perduta nel cor la speranza"; for contralto. f. 87.
25. "Dammi, prendi, ò caro, almen." f. 89b.
26. "Un fior trovar vorrei"; two verses. f. 91b.
27. "Affanni del mio core." f. 94b.
28. "Altra sorte non aspetto." f. 96.
29. "Saria pur dolce." f. 97b.
30. "Porto in seno un certo core"; for contralto. f. 98b.
31. "Amore, ti sento." f. 100.
32. "Giurai di non amar." f. 101.
33. "Languisce, gioisce quest' anima." f. 102.
34. "Riderò quando la sorte sarà stanca." f. 103b.
35. "Tu sai che cosa è Amor"; for tenor. f. 105.
36. "Morirò, poi chè il volete." f. 107.
37. "Dell' ardor che chiudo in petto"; for contralto. f. 108.
38. "Nel biondo carcere d' un crin ch' è d' or"; for contralto. f. 110.
39. "Non è, non è sì vaga"; two verses. f. 111.
40. "Vedrò, non basta dir." f. 113.
41. "Il sospiro." f. 114b.
42. "Bacierò pur fortunato." f. 116.
43. "Piangerò l' empio (*sic*) mia sortè." f. 117.
44. "Perseguirti, Idolo mio." f. 118.
45. "Si, si, mio ben, imparo." f. 119.
46. "Tortorella, chè resta sola." f. 120b.
47. "Rugiadosè, odorosè violettè." f. 122b.
48. "Quel che mi nega amor." f. 124b.
49. "Nò, nò, non mi parto." f. 125b.
50. "La mia sorte mi confonde." f. 127.
51. "Quella morte che tu brami." f. 128b.
52. "Con cento baci." f. 130.
53. "Ben ti sta, traditor." f. 131b.
54. "Senza un poco di rigor." f. 132b.
55. "Quanto è dolce per voi languir." f. 134.

Additional 31545.

Paper; ff. 108. 18th cent. Oblong folio. Belonged to T. Jones before Feb. 1826.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Giovanni Battista Buononcini.

1. "Lascia di tormentarmi." f. 2.
2. "Per solleuar quest' Alma." f. 7.
3. "Il mio cor fù sempre mio." f. 12b.
4. "Viuer e non amar." f. 19b.
5. "Frà i raggi d' un bel uolto." f. 23b.
6. "Dal giorno fortunato ch' io uiddi il uostro lume." f. 29b.
7. "Perche dar non ti posso." f. 36.

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8. "Tormento del mio Core." f. 41.
9. "Clori, mi sento al Core incognito veleno." f. 47.
10. "Rondinella vaga." f. 54.
11. "Stanca di più penar." f. 62.
12. "Pur ui riueggio ancora." f. 66.
13. "Amo, e vi dir nol posso." f. 73.
14. "Filli, del tuo partire giunta è pur l'ora." f. 78.
15. "Clori, Clori, mio ben." f. 84.
16. "Trà l' amene delitie." f. 89b.
17. "Lumi vezzosi." f. 94.
18. "Bei crini." f. 99.

Additional 31546.

Paper; ff. 95. 18th cent. Oblong folio. Belonged to T. A. Walmisley, [organist of] Trinity College [Cambridge], in 1842.

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Giovanni Battista Buononcini. No. 1 is in an earlier hand than the others.

1. "Non sà dir che pena sia." f. 2.
2. "Luci, siete pur quelle." f. 8.
3. "Sorge l'Alba." f. 11b.
4. "Presso allo stuol pomposo." f. 17b.
5. "Peno, e l'Alma fedele." f. 22b.
6. "Amo, peno." f. 28b.
7. "Sou'ra (*sc.* sovra) un bel poggio assisa." f. 34.
8. "Vuol che tutto dolente." f. 39.
9. "Più del (*sic*) Alpi gelato." f. 44.
10. "Vado ben spesso" [published in 19th cent. as Salvator Rosa's]. f. 49b.
11. "Chi non sa che sia tormento." f. 56b.
12. "[? C]he Tirannia di stelle." f. 64.
13. "Ah! non hauesse non (*sic*) permesso il fato." f. 69b.
14. "Cieco nume." Attributed in Add. 31503, f. 52b, to M. A. Buononcini. f. 74b.
15. "Ch' io ti manchi di fede." f. 79.
16. "Irene, Idolo mio." f. 86b.
17. "Vidi in cemento (*sic*) due vaghi Amori." f. 90b.

Additional 31593, ff. 13–23b.

Paper; 18th cent. Oblong folio. See also above, p. 340.

"VENTICEL che trà le frondi": Cantata for a soprano voice, with symphonies and accompaniments for strings, in score, by Porpora.

Additional 31618.

Paper; ff. 116. 18th cent. Oblong folio. Belonged to Charles Hatchett.

"CANTATE a voce sola di soprano con Violini, e Basso," in score, by Leonardo Leo. No. 2 is for a contralto voice.

1. "Sorge, Lidia." f. 1b.
2. "Che farai, Lidia cara." f. 20b.
3. "Tormentoso pensiero." f. 39.
4. "Chiesta da Numi a morte." f. 58.
5. "Dove son, dove m' aggiro." f. 75.
6. "Or ch' è dal sol difesa." f. 86b.
7. "Vado dal piano monte." f. 102.

Additional 31637, *passim*.

Paper; 18th cent. Oblong folio. See also vol. i, p. 342.

CANTATAS, with a bass for harpsichord, and in no. 1 a violin part also, in score.

1. "Passa da pene in pene." "[J. A.] Hasse." f. 10.
2. "Pianger viddi appresso un fonte una bella pastorella." "[D.] Sarro." f. 113.

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Additional 31638, ff. 1–52.

Paper; 18th cent. Oblong folio. The MS. belonged to [Thomas] Greatorex, and was acquired by W. Hollocombe in 1832. It also contains a Duet (above, p. 82).

CANTATAS for a soprano voice, with a figured bass for harpsichord, in score, by Emanuele, Baron d' Astorga; transcribed at Rome by Giuseppe Golart, a Spaniard.

1. "Qual ruscello che il prato circonda." f. 1.
2. "Qual da rupe scoscesa." f. 5b.
3. "Giunto è l' aspro momento." f. 10b.
4. "E come, e doue." f. 17.
5. "Qui nell' orror." f. 21b.
6. "Col flebile lamento di mesto mormorio." f. 27.
7. "Crudo, spietato amore." f. 30.
8. "Qual sia dentro al tuo core." f. 33b.
9. "In queste amene selue." f. 39.
10. "Tirsi, da ch' io t' amai." f. 43b.
11. "Non è sol la lontananza." f. 48.

Additional 31649, ff. 105, 115b.

Paper; 18th cent. Oblong folio. See also above, p. 259.

1. "QUAL turbine improviso": Cantata for a bass voice, with accompaniments for strings, in score. By Wagenseil. f. 105.

2. "God save the king," beg. "Fame, let thy trumpet sound." Melody only, as sung now to the National Anthem. f. 115b.

Additional 31651, ff. 108–125.

Paper; 18th cent. Oblong folio. See also above, p. 298.

CANTATA, "Se ti basta ch' io t' ammiri," for a soprano voice, with symphonies and accompaniments for strings, in score, by Giovanni Gualberto Br[u]netti [? sen.].

Additional 31667, ff. 62–77b.

Paper; 18th cent. Oblong folio. See also above, p. 300.

CANTATA, "Fuggi, fuggi, o misera Colomba," for a soprano voice, with instrumental accompaniment, in score, by Jommelli.

Additional 31676, *passim*.

Paper; 18th cent. Quarto. See also above, p. 343.

"RECUEIL d'Airs," with a figured bass for harpsichord, and (in the case of nos. 1 and 9) an additional bass for violoncello, in score. Anonymous.

1. "Vous dites toujours, maman": Romance. f. 4b.
2. "L'Amour est mort en France." f. 5b.
3. "Mon Dieu, qu'on a de peine." f. 6b.
4. "Pour se trouver sur la fougère." f. 7.
5. "Grand Dieu, quel trouble extrême." f. 7b.
6. "Mon cœur, charmé de sa chaine." f. 8b.
7. "Au fond d'un bois solitaire." f. 9b.

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8. "Vn jour sur la fougère." f. 10.
9. "Quand la Bergère vient aux champs." f. 10b.
10. "Vn de nos bergers l'autre jour." f. 11b.
11. "Il faut quand on aime." f. 12.
12. "Dans un amour naissant." f. 12b.
13. "Queste che miri, o Nice": Cantata. By Porpora. f. 65b.
14. "Eheu! fugaces": Recitative. f. 74b.
15. "Sapias, vina liques." f. 76.

Additional 31692, ff. 1–23.

Paper; 18th cent. Oblong folio. See also above, p. 345.

CANTATA, "Partir conviene," for a single voice, with symphonies and accompaniments for strings and a bass (occasionally figured) for harpsichord, in score, written for Lord Beauchamp [? Algernon Seymour, in 1748 7th Duke of Somerset], by Jommelli. Transcribed by Francesco Bianchi, of Milan, a buffo-singer.

Additional 31717, ff. 104–127.

Paper; 18th cent. Oblong folio. See also above, p. 345.

SONGS for a soprano voice, with symphonies and accompaniments for instruments, *sc.* strings and (in no. 2) bassoons, *etc.*, in score.

1. "Nel chiuso Centro": Cantata. "Gio. Battista Pergolesi." f. 104.
2. "Voi, amanti, che vedete": Aria. "Felice de Giardini." f. 120.

Additional 31723, ff. 9–43b *passim*.

Paper; 18th cent. Small folio. See also vol. i, p. 377.

SONGS with accompaniments, in score. Unless the contrary is stated, the accompaniments are for strings only.

1. "An ode to Echo," beg. "Daughter sweet of Voice and Air"; with a figured bass for pianoforte. "Dr. [Philip?] Hayes." Late 18th cent. f. 9.
2. "When a tender, virtuous passion." This and nos. 3–6 are in a hand of the early part of the 18th century, apparently that of Richard Clack, whose compositions they probably are. (*Cf.* Add. 31592, f. 8.) f. 15.
3. "What cruel pangs." f. 16b.
4. "Gracious pow'r, to thee we owe." f. 17b.
5. "The Hero whom a fair one fires"; with trumpets, *etc.* f. 23b.
6. "Musick, gently-soothing power." f. 27.
7. Canzonet, "Doubt you to whom my Muse these notes intendeth"; with figured bass for pianoforte. "R. J. S. Stevens." Written for Miss Anna Maria Jeffery in 1798. *Autograph.* f. 38.
8. "Pupille sdegnose"; with violin obbligato. Anonymous. f. 43.

Additional 31742, ff. 1–24 *passim*.

Paper; 18th cent. Oblong folio. See also above, ff. 83, 346.

SONGS, with accompaniments, in score.

1–3. "Trè Canzoncine con Accompagnamento di Cembalo o Piano Forte," viz., "Or che niega i doni miei." f. 16;—"D' un visetto lusinghiero." f. 3;—and "Già (*sc.* Già) la notte s' avvicina." f. 4. "Domenico Cimarosa." Presented by Miss Moore to R. J. S. Stevens.

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4. "Pastorella gentil"; added, in a different hand, at the end of the preceding songs. Anonymous. f. 56.
5, 6. Two anonymous Ariettas for pianoforte or French guitar, viz., "Se un core annodì" [the words from Metastasio's "Achille in Sciro"], and "Ombre amene" [the words from his "Angelica"]. ff. 6, 8b.
7, 8. Two more Ariettas added at the end of the preceding, but in different hands, viz., "M' ha detto la mia mama," and "Par sa légéreté." ff. 11, 11b.
9, 10. Cavatinas, with accompaniments for strings, viz., "Vna bella marmottina," and "Catlina a je tri meis." "Giuseppe Scolari." ff. 19, 21.

Additional 31900.

Paper; ff. 8. 18th cent. Folio. From the library of [Ernst Otto] Lindner.

CANTATA, beg. "Vedro versar quel sangue"; for a treble voice, with a bass for violoncello, in score, and separate parts for 2 violins, viola, and harpsichord. By [Antonio] Lotti.

Additional 32160, f. 1b.

Paper; 18th cent. Oblong folio. See also under String Trios (1747), in vol. iii.

"SCACCIATA dal suo nido": the beginning of what appears to be a song with flute accompaniment, in score. Anonymous. Inserted in a volume of autograph compositions by Dr. William Boyce.

Additional 32588, ff. 37–68b.

Paper; 18th cent. Oblong folio. See also vol. i, p. 415.

CANTATAS for a single voice, with figured bass, in score, by Porpora, being the first nine of the twelve cantatas published in London, in 1735. The initial words are given in the Index.

Additional 33351, ff. 2b–63b *passim*.

Paper; 18th cent. Oblong octavo. See also vol. i, pp. 87, 367; and above, pp. 85, 88, 347, 453, *etc.*

COLLECTION of Songs, *etc.*, apparently begun by Challis Mather in 1724 (see f. 34). Folios 35 to the end are on different paper, but in hands contemporary with the earlier part of the MS., if not partly in the same hand.

1. "The Bright Panthea." "[W^m] Corbet." f. 2b.
2. "The Faithfull Shepherdess," beg. "At setting day." By S. Howard [1743]. f. 5.
3. "As early I walk'd." Anonymous. f. 8.
4. "The Power of Musick," beg. "When Orpheus went down." By W. Boyce (?). f. 9.
5. "See, Chloe, how the new-blown Rose." "[John] Stanley." f. 10.
6. "The Wish," beg. "Ambition never me seduc'd." "Howard." f. 13b.
7. "The bonny Broom," beg. "How blest was I." Anonymous [1752]. f. 17b.
8. "Sure, Sally is the loveliest Lass." By Arne. f. 18b.

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9. "All you that would refine your bloods." By S. Howard. ff. 22b, 53.
10. "Vulcan, contrive me such a cup." Anonymous. f. 23.
11. "Thoughtful nights." "Stanley." f. 33b.
12. "Ye thirsty Souls." Anonymous. f. 53b.
13. "At St. Osyth, by y^e Mill." By S. Howard. f. 54b.
14. "Since drinking has pow'r." "[George] Monro" [1730 ?]. f. 55.
15. "Farewel, ye green Fields." Anonymous. f. 58b.
16. "Come, all ye jolly Bacchanals." "Carey." f. 59b.
17. "Can love be controul'd." Anonymous. f. 60b.
18. "Rural Beauty," beg. "Flora, Goddess sweetly blooming." By Boyce. f. 62.
19. "With tuneful pipe." Anonymous. f. 63b.

Additional 34996, f. 28b.

Paper; 18th cent. Oblong duodecimo. See also under Pianoforte Solos, in vol. iii.

MELODY and bass of "The Lady's advice to her Lover," beg. "I'll have no more of pointed darts." From Samuel Wesley's "First Music Book."

Printed Book, 557*. d. 34 (end), f. 1.

Paper; second half of 18th cent. Quarto. Inserted at the end of two printed theoretic works by J. P. Kirnberger, Berlin, 1771, and *n. d.*; together with a MS. Chorale and a Chorus (see vol. iii).

"VOI PIANGETE, amiche rupi": song with symphonies and accompaniments for strings, and a figured bass for harpsichord, in score. Anonymous.

Additional 32174, ff. 147–206.

Paper; second half of 18th cent. Oblong octavo. See also above, p. 305.

CANTATAS, nos. 10 and 11 (probably from a series of twelve), for a soprano voice, with symphonies and accompaniments for horns, oboes, flutes (in the former), and strings, in score, by [Joseph] Misleweczeck.

1. "Ebbe, non ti smar[r]ir." ff. 147–182b.
2. "No, non turbarti, o Nice"; with a German version added in a later hand. ff. 183–206.

Additional 14110, ff. 42b, 161, 177.

Paper; late 18th cent. Oblong quarto. See also above, p. 84.

1. MELODY of "Ne' dì felici": a short Aria, with accompaniment for several instruments. Anonymous. Evidently *autograph*. Inserted between compositions of Clari and Durante. f. 42b.

2, 3. Cantatas for a single voice, with figured bass for harpsichord, in score, by Francesco Durante, namely, "A le sue sponde torna il Ruscello" (with strings, *etc.*). f. 161;—and "Vincesti pur." f. 177.

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Additional 14153, ff. 128, 135.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 438.

ARIAS, with symphonies and accompaniments for strings, in score, by Pasquale Cafaro.

1. "Dal tuo valor." f. 128.
2. "Tempra gli affanni tuoi." f. 135.

Additional 22307, f. 128.

Paper; late 18th cent. Folio.

MELODY and words of the song "Here's his health in water," beg. "Altho' my back be at the wa'." In the hand of Robert Burns, the author of the words. Published afterwards in Johnson's *Scots' Musical Museum*, vol. v, no. 430.

Additional 25073–25078, *passim*.

Paper; late 18th cent. Oblong folio. See also above, p. 322.

SONGS, with pianoforte accompaniment, in score. Mostly anonymous. In six volumes.

25073. "Here's a health to them that's away." f. 42.

25074. 1. "How sweet the Love that meets return," beg. "When first I ken'd young Sandy's face." "[James] Hook," 1783. f. 6b.
2. "Gentle airs sweet joys impart." "[Henry] Harington," of Bath. f. 7b.
3. "To the winds, to the waves." f. 8.
4. "The Highland Queen," beg. "No more my song shall be." f. 13b.
5. "Peggy, I must love thee," beg. "As from a rock." f. 14.
6. "Oh, open the door, Lord Gregory." (See also 25075, f. 23.) f. 14b.
7. "Saw ye Johnnie cummin'." f. 15.
8. "The Flowers of Edinburgh," beg. "My love was once a bonny lad." f. 15b.
9. "May-eve," or "Kate of Aberdeen," beg. "The silver moon's enamour'd beams." By J. Battishill. f. 16.
10. "The collier has a daughter." f. 16b.
11. "'Twas within a mile of Edinburgh town." (See also 25075, f. 29b, in another key.) f. 17.
12. "Jenny Nettles," beg. "O saw ye Jenny Nettles." f. 17b.
13. "Bonny Jean," beg. "Love's goddess." f. 18.
14. "O'er the hills and far away," beg. "Jocky met with Jenny fair." f. 18b.
15. "O saw ye my Father." f. 19.
16. "O send Lewis Gordon hame." f. 19b.
17. "My Jo Ianet," beg. "O sweet sir." f. 20.
18. "The Highland Lassie," beg. "Nae gentle dames." f. 20b.
19. "O mither dear"; tune, "Jenny dang the weaver." f. 21.
20. "What will I do gin my Hoggie die." f. 21b.
21. "Gae to the ky wi' me." f. 22b.
22. "Jumpin' John," beg. "Her daddie forbad." f. 23.
23. "Where winding Forth adorns the vale"; tune, "Cumbernauld House." f. 23b.
24. "Duncan Davison," beg. "There was a lass." f. 24.
25. "Thro' the Wood, Laddie," beg. "O Sandy, why leaves[t] thou thy Nelly to mourn." f. 24b.
26. "Duncan Gray," beg. "Weary fa' you." f. 25.
27. "Dumbarton's drums." f. 25b.
28. "There's cauld kail in Aberdeen." f. 26.
29. "Since robb'd of all that charm'd";

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tune, "Miss Hamilton's delight." (See also 25075, f. 26.) f. 26b.
30. "Talk not of love"; tune, "Banks of Spey." (See also 25075, f. 13b.) f. 27.
31. "O'er the water to Charlie," beg. "Come, boat me o'er." f. 27b.
32. "Tibbie Dunbar," beg. "O wilt thou go wi' me"; tune, "Johnny McGill." f. 28.
33. "My wife 's a wanton, wee thing." f. 28b.
34. "Fy, gar rub her o'er wi' strae," beg. "And gin ye meet a bonny lassie." f. 29.
35. "Tune your fiddles"; tune, "Marquis of Huntly's Reel." f. 29b.
36. "The Highland Character," beg. "In the garb of old Gaul." f. 30.
37. "The Breast-knots," beg. "Hey, the bonny." f. 30b.
38. "My bon[n]y Mary," beg. "Go, fetch me a pint o' wine." (See also 25075, f. 28b.) f. 31.
39. "The siller Crown," beg. "And ye sall walk in silk attire." (See also 25075, f. 26b.) f. 31b.
40. "Tak your auld cloak," beg. "In winter, when the rain." (See also 25075, f. 29.) f. 32.
41. "The Captive Ribband," beg. "Dear Myra": described as "A Ga[e]lic Air." f. 32b.
42. "Awa, whigs, awa." f. 33.
43. "I'll mak you be fain to follow me," beg. "As late by a sodger I chanced to pass." f. 33b.
44. "They say that Jockey 'll speed weel." f. 34.
45. "Sandy o'er the Lee," beg. "I winna marry ony Man." f. 34b.
46. "The White Cockade," beg. "My love was born in Aberdeen." f. 35.
47. "Killiecrankie," beg. "Whare hae ye been." f. 35b.
48. "The Bon[n]ie Banks of Ayr," beg. "The gloomy night." f. 36.
49. "Oran gaoil," beg. "As on an eminence I stood." f. 36b.
50. "The Battle of Sherra-moor," beg. "O cam ye here the fight to shun"; tune, "Cameronian Rant." f. 37.
51. "The Campbells are comin'." f. 37b.

25075. 1. "When Delia on the plain appears." f. 3b.
2. "For thee all the hardships of Life I could bear." f. 9.
3. "Crazy Jane," beg. "Why, fair Maid." f. 10.
4. "Beneath a Poplar's friendly shadow." f. 12b.
5. "What energy can paint the Grief." f. 13.
6. "When first you courted me." f. 14.
7. "With sorrow and repentance true." f. 15.
8. "Spring returns." f. 16.
9. "Thou hast play'd ... a false, a faithless Part." f. 16b.
10. "Roy's wife of Alldivaloch." f. 17b.
11. "The Highland Laddie," beg. "The Lawland Lads." f. 18b.
12. "Go to the Ew-Bughts, Marion." f. 19.
13, 14. "Ye shepherds so chearful," and "Ye shepherds, give ear." "[William] Jackson" [of Exeter—from op. 4, about 1770]. ff. 20b, 21.
15. "A Smile and a Tear," beg. "You own I'm complacent." "Miss [Harriet] Abrams" [about 1800]. f. 22.
16. "Yes, my bonny Love." f. 24b.
17. "O faithless Maid." *ib.*
18. "O Barra vale." f. 27.
19. "O strew the sweet Flow'r." f. 28.
20. "Mamma mia, non mi gridate." f. 30.

25076. "Dans votre lit." f. 15b.

25077. 1. "If a body meet a body." f. 8.
2. "The British Grenadiers," beg. "Some talk of Alexander." f. 9b.
3. "Since you will need[s] my heart possess." f. 20.

25078. 1. "At setting day." By S. Howard. f. 11b.
2. "From glaring shew." f. 12.
3. "The Madman thus at times." f. 14b.
4. "With Delia ever could I stay." By W. Jackson of Exeter [op. 4]. f. 15b.
5. "The moon had climb'd the highest hill." f. 16.

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6. "Hope, thou nurse of young desire." f. 17.
7. "When bidden to the wake." f. 17b.
8. "Henry cull'd the flowrets' bloom." f. 18.
9. "Let fame sound the Trumpet." [Published in Sheard's *Musical Banquet*, as by William Shield.] f. 18b.
10. "Ye flowry plains." f. 21b.
11. "I sigh and lament." f. 22.
12. "A Rose, a rose, from her bosom has stray'd." f. 25.
13. "I travers'd Judah's barren sand." f. 25b.
14. "Primroses deck the bank's green side." By T. Linley, sen. [about 1780]. f. 26.
15. "In gaudy courts." f. 26b.
16. "Soft pleasing Pains." f. 27.
17. "Fame, let thy Trumpet sound." [To the tune of the National Anthem.] f. 27b.

Additional 31754, f. 135 (reversed).

Paper; late 18th cent. Oblong quarto. See also vol. i, p. 70.

"PYRAMO e Thisbe": song with pianoforte accompaniment apparently by Charles Wesley, in whose hand it is. First three bars only.

Additional 31811, f. 67b.

Paper; late 18th cent. Oblong folio. See also above, p. 40.

"LE RETOUR des trois Aigles," beg. "A notre Impatience." Anonymous. Melody only.

Additional 31817, ff. 165–177 *passim*.

Paper; late 18th cent. Oblong folio. See also above, p. 365.

SONGS, with pianoforte accompaniment, and (in the case of no. 2) parts for strings also, in score.

1. "Venni amore." Anonymous. f. 165.
2. "Le Branle sans fin," beg. "Aimez! Vous avez quinze ans." "[J. J.] Rousseau." f. 175.
3. "Aux champs fleuris de la Provence." Anonymous. At the beginning is written in pencil in the hand of R. J. S. Stevens "for Mrs. Bartholomew Jeffery." f. 176.

Additional 32040, ff. 1–38b.

Paper; late 18th cent. Oblong folio.

"COLUMBUS": scena by W. F. E. Bach. See above, under Operas, p. 366.

Additional 32181, ff. 1–19 *passim*.

Paper; late 18th cent. Oblong folio. See also above, p. 317.

SONGS, with pianoforte or harpsichord accompaniment, in score or compressed score, by Franz Xaver Süssmayr. *Autograph.*

1. "Je t'aime autant"; sung by [P. J.] Garat. f. 1.
2. "Te bien aimer": reply to the above. f. 2.

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3. "Le petit ménage," beg. "La fortune et ses largesses"; the words by J. Rousseau. f. 3b.
4. "Jamais nous ne verrions briller." The words of this and nos. 5 and 6 are by — de Florian. f. 5.
5. "Voulez vous être heureux amant." f. 6.
6. "Loin de toi, ma Félicie." f. 6b.
7. "L'amour est enfant trompeur"; without accompaniment. f. 7.
8. "Das wahre Gleichniss," beg. "Süsses affektirtes Wegen." f. 8.
9. "Komm, Doris." ff. 9, 12b.
10. "Cara, Tu sei il mio bene": Canzonetta. f. 11b.
11. "Frisch auf, Ihr Freunde": Drinking-song with chorus. f. 17.

Additional 32182, ff. 180–215b.

Paper; late 18th cent. Oblong folio. See also above, p. 19.

"Ariana a Naxos: Cantata" for a single voice, with accompaniments for clarinets, horns, bassoons, and strings, in score, by F. X. Süssmayr. *Autograph.* The cantata proper, beg. "Teseo, mio ben," occupies ff. 184b–213; the remaining folios contain portions of the harpsichord score.

Additional 32596.

Paper; ff. 56. Late 18th cent. Folio.

Collection of Freemasons' songs, in *German*, with accompaniment for pianoforte, in score (compressed or otherwise), most of them with a refrain to be sung in chorus. The composers' names, where given, are added below.

1. "Euch, ihr Schwestern, zu verehren." "A——." f. 1b.
2. "Brüder, lasst uns, eh' wir schliessen." "W——." f. 2b.
3. "Lasst dem Herrn ein Lied erschallen." "[Ignaz] Pleyel." f. 3b.
4. "So schliesst euch nun, ihr angenehmen Stunden." "[Johann Gottlieb] Naumann." f. 4b.
5. "Der du mit Weisheit." "—— v. W——." f. 5.
6. "Brüder, auf! Euch ist erschienen." "W——. u. [? = von] B——." f. 5b.
7. "Wenn ich einst das Ziel errungen habe." "A——." f. 6b.
8. "Ihr, der Weisheit ächter Söhne." "[Joseph Augustin] Gürlich." f. 7b.
9. "Herzens-wonne." "A——." f. 8b.
10. "Hinweg, wer von Gewald (*sic*) und Raube." This and nos. 11–13 are by "W——. u. B——." f. 9b.
11. "Brüder, streckt nun die Gewehre." f. 10.
12. "Wer stimmt in meinem Hochgesang." f. 10b.
13. "Des Jahres letzte Stunde." f. 11b.
14. "Des Guten Quelle." "[Philipp] Enslin." f. 12b.
15. "Fest und treu." "W——. u. B——." f. 13.
16. "Unsrer Bau-kunst erste Lehren." "A——." f. 13b.
17. "Erschall, o Gefühl." "A——." f. 14b.
18. "Gesund und frohes Muthes." "[W. F.] Schulz." f. 15b.
19. "Auf, Brüder, singt." "A——." f. 16.
20. "Alle Freuden dieses Lebens." "W——. u. B——." f. 16b.
21. "Von Seligkeit umringt." "[Johann Christian] Ribbe." f. 17.
22. "Sei uns willkommen." "A——." f. 17b.
23. "Zu kämpfen für sein Vaterland." "W——. u. B——." f. 18b.
24. "Dreimal gegrüsst." "A——." f. 19b.
25. "Uns nennt die Welt geheimnissvoll." "W——. u. B——." f. 20.
26. "Holder Friede." "A——." f. 20b.
27. "Wohl und Weh." "Enslin." f. 21b.

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28. "Sie flieht dahin die Zeit." By the same. f. 22b.
29. "Süsse, heilige Natur." "—— André." f. 28.
30. "Die alte Finsterniss entwich." "A——." f. 23b.
31. "Seid gegrüsst in unsern Hallen." "Gürlich." f. 24b.
32. "Brüder, jeder Ton des Mundes." By the same. f. 25.
33. "Brüder, hört! Dies Glas vereint." This and nos. 34–36 are by "A——." f. 25b.
34. "Brüder, hört das Flehn der Armen." f. 26b.
35. "Die ihr der Tugend Tempel baut." f. 27b.
36. "Brüder, ist's euch auch wie mir." f. 28b.
37. "Auch dir ertöne." "Gürlich." f. 29b.
38. "Auf, Brüder! Schlinget Arm in Arm." "A——." f. 30.
39. "Aus dem Strome des Genusses." "B[ernard] A[nselm] Weber." f. 30b.
40. "Nur im Herzen." "Naumann." f. 31.
41. "Schön ist es auf Gottes Welt." "G[eorg] C[hristoph] Grosheim." f. 31b.
42. "Hoch über Dir." This and nos. 43 and 44 are by "[Johann Christian] Franz." f. 32b.
43. "Dankt dem Herrn." f. 34.
44. "Geruhig seines Weges gehn." f. 34b.
45. "Auf! Lasst uns singen." "B. A. Weber." f. 35.
46. "Lasst uns, ihr Brüder." This and nos. 47 and 48 are by "Franz." f. 35b.
47. "Wie seelig lebt." f. 36b.
48. "Brüder, auf! In lauten Chören." f. 37b.
49. "Der Wein den Noah uns empfahl." "G. C. Grosheim." f. 38b.
50. "O du durch die wir auf der Bahn." "Franz." f. 39.
51. "Willkommen, theure Brüder." "Mozart" (?). f. 40b.
52. "Warum sind der Thränen unterm Mond so viel." "— Schick." f. 41b.
53. "Wo seid ihr hin." "[Friedrich Franz] Hurka." f. 42b.
54. "Hinweg, wer Rang und todte Schätze." By the same. f. 43b.
55. "Wer tief gerührt bei fremden Leiden." "Mozart." f. 44b.
56. "Die Ketten, Brüder, die uns binden." "W. F. Schulz." f. 45b.
57. "Füllt noch einmal die Gläser voll." By the same. f. 46b.
58. "Eins nur, Brüder, Seelen-grösse." "[Abbé Johann Franz Xaver] Sterkel." f. 47.
59. "Fühlt, Maurer, des Lebens erhabnen Werth." "—— Schick." f. 48b.
60. "Wenn einst vom Staube losgerissen." By the same. f. 49b.
61. "Wackre Brüder, stimmet an." "Andre." f. 50b.
62. "Knüpft, Brüder, nun der Freundschaft Band." "B. A. Weber." f. 51b.
63. "Zunft-genossen, edle Brüder." "[Friedrich Heinrich] Himmel." f. 52b.
64. "Wo durch dunkle Buchen-gänge." Anonymous. f. 53b.
65. "Wie sanft, wie ruhig." "Mozart." f. 54b.
66. "Ich möchte wohl der Kaiser seyn." By the same. f. 55b.

Additional 33966.

Paper; ff. 2. Late 18th cent. Quarto.

'AMOUR, fuis loin de moi"; with pianoforte accompaniment, in score, by Marie Antoinette, Queen of France. *Holograph.* On f. 1 is written in pencil, "Donné par Mr. Bèche [one of the three brothers of that name attached to the French king's band, about 1750–1774] à —— [? L. Francœur] maître de chapelle de la Reine." Louis Joseph Francœur was made Maître de Musique de la Chambre du Roi in 1776.

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Additional 34074 and 34075, ff. 18b, 31b; 34076, ff. 11b, 16b.

Paper; late 18th cent. Quarto. See also vol. i, pp. 92, 374; under Duets and Operas in the present volume; and under other headings in vol. iii.

Songs by anonymous composers. In three volumes. From the facts that the paper is of Dutch manufacture and that most of the composers whose names are given published music at Amsterdam, it may be inferred that the MSS. are in the hand of an Englishman residing there.

1. "Neptune and Amymone": Cantata, beg. "Upon the coast of Argos"; with 1st and 2nd violin parts, and a figured bass. i, ii, f. 18b; iii, f. 11b.
2. "Hark, the joy-inspiring Horn"; with violin obbligato. i, ii, f. 31b.
3. "Woman": ballad, beg. "No longer let whimsical Songsters compare"; with figured bass, in score. iii, f. 16b.

Additional 34609, ff. 13, 78, 81b.

Paper; late 18th cent. Folio. See also vol. i, p. 92.

Songs by English composers. Anonymous. Of nos. 1–3, only the melody is given.

1. "The Banks of Shannon." f. 13.
2. "Begone, dull care." This and no. 4 are in the hand of J. Stafford Smith. *ib.*
3. "My name is gentle Harry." Probably by J. S. Smith himself. f. 78 (reversed).
4. "On the death of a favourite spaniel," beg. "Farewell, poor Brute"; with a bass. The words (?) by M. S. S., 1782. f. 81b.

Additional 35024, f. 21.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 93.

"Si, mio ben, è Silos": Song, with bass, composed by A. Sandron for his benefit. *Autograph.*

Additional 35276, *passim*.

Paper; late 18th cent. Oblong folio. See also above, p. 86.

Scotch songs; with symphonies and accompaniments for violin, violoncello and pianoforte, by [Ignaz] Pleyel. Almost entirely *autograph*. Composed for George Thomson, of Edinburgh. For violoncello part, see Add. 35278, ff. 1–3b *passim* (below).

1. "Beneath a green shade." f. 1b.
2. "The night her silent sable wore." f. 2b.
3. "When wild wars' deadly blast was blawn." f. 4b.
4. "Hear me, ye Nymphs." f. 5b.
5. "Farewel to Lochaber." f. 6b.
6. "Gin living worth." f. 7b.
7. "One day I heard Mary say." f. 8b.
8. "From thee, Eliza, I must go." f. 10b.
9. "The last time I came o'er the muir." f. 11b.
10. "Will ye go to the ewe-bughts." f. 13b.
11. "A lass that was laden with care." f. 14b.
12. "One morning very early." f. 16b.

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13. "Sweet Annie." f. 17b.
14. "My sheep I neglected." f. 19b.
15. "Oh open the door." f. 20b.
16. "The smiling morn." f. 21b.
17. "Busk ye, busk ye, my bonny bride." f. 23b.
18. "Braw, braw lads." f. 24b.
19. "Here awa', there awa'." f. 26b.
20. "O waly, waly, up the bank." f. 27b.
21. "Behind yon hills." f. 28b.
22. "'Twas in that season." f. 30b.
23. "My daddy is a canker'd carle." f. 31b.

Additional 35277, *passim*.

Paper; late 18th cent. Oblong folio.

Songs, mostly Scotch, with symphonies and accompaniments for pianoforte (in score), violin and violoncello; composed by [Leopold] Kozeluch for G. Thomson. *Autograph.* For the string parts of nos. 1–61, see Add. 35278, *passim*, described below.

1. "O saw ye bonnie Lesley." f. 1b.
2. "Contented wi' little." f. 1b.
3. "Whar hae ye been a' day." f. 2.
4. "O stay, sweet-warbling woodlark." f. 2b.
5. "What tho' on hamely fare we dine." ff. 2b, 28b.
6. "In summer, when the hay was mawn." f. 3.
7. "And O for ane and twenty, Tam." f. 3b.
8. "O wat ye wha that lo'es me." f. 3b.
9. "O poortith cauld." f. 4.
10. "Cauld frosty morning," beg. "O saw ye my wee thing." f. 4b.
11. "When merry hearts were gay." f. 4b.
12. "Shou'd auld acquaintance be forgot"; with 2-part chorus. ff. 5, 29.
13. Song without title. ff. 5b, 27b.
14. "O wat ye wha's in yon town." ff. 6, 28b.
15. "Last May a braw wooer cam." f. 6b.
16. "My Love, she's but a lassie yet." f. 7.
17, 18. Two Songs without titles. f. 7b.
19. "Nae gentle dames." f. 8b.
20. "Here is the glen." f. 8b.
21. "Finlayston House," beg. "Fate gave the word." f. 9.
22. "Slow spreads the gloom." f. 9b.
23. "She's fair and fause." f. 9b.
24. "Farewel, dear mistress." f. 10.
25. Song without title. f. 10b.
26. "The small birds rejoice" (Irish). f. 10b.
27. "Tam Glen," beg. "My heart is a breaking." f. 12b.
28. "Cauld kail in Aberdeen." f. 12b.
29. "Young Jocky." f. 13b.
30. "Craigieburn wood." f. 13b.
31. "John Anderson, my Jo." ff. 14, 27b.
32. "My Jo, Janet," beg. "O sweet Sir, for your courtesy." f. 14b.
33. "Duncan Gray." f. 14b.
34. "Dainty Davie," beg. "Now, rosy May"; with 2-part chorus. f. 15.
35. "Whistle and I'll come." ff. 15b, 28.
36. "Robin is my only Jo." ff. 16, 29.
37. "Their groves of sweet myrtle." f. 16b.
38. "Blythe hae I been." f. 17b.
39. "Todlen hame," beg. "When I hae a saxpence." f. 17b.
40. "O this is no mine ain Lassie." f. 18.
41. "What numbers shall the muse repeat." f. 18b.
42. "The flowers of the forest," beg. "I've seen the smiling of fortune." f. 18b.
43. "Lord Gregory," beg. "O mirk, mirk is this midnight hour." f. 19.
44. "The lovely lass of Inverness." f. 19b.
45. "Lewie Gordon," beg. "O send Lewie Gordon hame"; with 2-part chorus. ff. 20, 28.
46. "Roy's wife of Aldivalloch." f. 21.

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47. "The silken snood," beg. "Oh I hae lost my silken snood." f. 21b.
48. "And ye shall walk in silk attire." f. 21b.
49. "Turn again, thou fair Eliza." f. 22.
50. Song without title. f. 22b.
51. "For the sake of gold." f. 23.
52. "Now spring has clad." f. 23b.
53. "Blythe, blythe and merry was she." f. 23b.
54. "Awa' wi' the witchcraft of beauty's alarms." (Irish.) f. 24.
55. "True-hearted was he." ff. 24b, 27b.
56. "Mourn, hapless Caledonia." f. 25.
57. "O my Love 's like the red, red rose." f. 25.
58. "The gloomy night." f. 25b.
59. "Wilt thou be my dearie." f. 26.
60. "On a bank of flow'rs." ff. 26, 29.
61. "Now in her green mantle." f. 26b.

Nos. 62–88 are (with another described above, p. 87) described as "28 Scottish Airs." For the string parts, see Add. 35279, ff. 1–13, described below.

62. "O let me in this ae night." ff. 30b, 50b.
63. "Adown winding Nith." f. 31.
64. Song without title. ff. 31b, 50b.
65. Another without title. f. 31b.
66. "O, Willy was a wanton wag." f. 33.
67. "Green grow the rashes." f. 33b.
68. Song without title. f. 33b.
69. "O, Willie brew'd a peck o' maut"; with 2-part chorus. f. 34b.
70. Song without title. ff. 35, 51.
71. Another without title. f. 35b.
72. "The lawland maids." f. 36.
73. "Whistle o'er the lave o't." ff. 36b, 51.
74. Song without title. f. 37.
75. Another without title. ff. 37b, 51b.
76. "Gin ye meet a bonny lassie." ff. 38, 51.
77. "Coming thro' the craigs o' Kyle"; with 2-part chorus. f. 39.
78. "Come under my plaidy." f. 39.
79. "'Tis nae very lang." f. 39b.
80. "The spring-time returns." f. 39b.
81. "Gil Morrice." ff. 40b, 51b.
82. Song without title; with 2-part chorus. ff. 41, 50.
83. "There's nae luck," beg. "But are you sure"; with 2-part chorus. f. 41b.
84. "John o' Badenyon." f. 42b.
85. "Tulloch-gorum," beg. "Come, gie's a sang." f. 43.
86. "My heart is sair"; with 2-part chorus. f. 43b.
87. "O say, bonnie lass." f. 44b.
88. "The Boatman," beg. "Ye gales that gently wave the sea." f. 45.

For the violoncello part of nos. 89–94, see Add. 35278, f. 19; and for the violin, Add. 35279, f. 7; both described below.

89. "Tibby Fowler"; with 2-part chorus. f. 46.
90. "Raving winds." f. 47.
91. "I lo'e ne'er a laddie but ane." f. 47b.
92. "John Highlandman," beg. "A highland lad"; with 2-part chorus. f. 48.
93. "Bonny, wee thing," f. 48b.
94. "Does haughty Gaul invasion threat." f. 49.

Additional 35278, ff. 1–66b *passim*.

Paper; late 18th cent., *etc.* Oblong folio. See also above, p. 87; and under Trios for Pianoforte and Strings, in vol. iii.

Songs with pianoforte accompaniment, generally in score, and separate violin and violoncello parts, composed by [Leopold] Kozeluch (except nos. 1–23) for George Thomson. *Autograph.*

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I. 1–23. The violoncello part of the Scotch Songs by Pleyel in Add. 35276 (ff. 1b–31b *passim*). ff. 1–3b *passim*.

II. 24–116. The violin part and two copies of the violoncello part of the Scotch Songs in Add. 35277 (ff. 1b–49 *passim*). ff. 4–26 *passim*.

III. Two Scotch songs of which the violoncello part is wanting, the violin part being contained in Add. 35279 (f. 7b), viz. :—

117. "Kellyburn braes," beg. "There lived a carle"; with 2-part chorus. f. 27.

118. "Hooley and Fairly," beg. "Oh, what had I ado." f. 27b.

IV. Irish melodies; with symphonies, *etc.*, composed in 1809.

119. "Chiling O Guiry." ff. 30b, 35, 37.

120. "The green woods of Treugh." ff. 31, 35b, 37b.

121. "The humours of Limerick." ff. 31b, 35b, 37b.

122. "Were I amidst Italian groves." ff. 32, 35b, 37b.

123. "Shall a son of O'Donnell." ff. 32b, 35b, 38.

V. Welsh airs, with symphonies, *etc.* Received by Thomson in 1809. The original Welsh names are given in the Index.

124. "Time speeds on." ff. 40b, 58, 63.

125. "The sweet melody of N. Wales," beg. "Hark! On the wind." ff. 41, 58, 63.

126. "The allurement of love," beg. "When midnight o'er the moonless skies." ff. 42, 55, 58, 63.

127. "The Britons," beg. "When on the mountain's lofty brow." ff. 42b, 58b, 63b.

128. "The pursuit of love," beg. "Through dreary wilds." ff. 43, 55, 58b, 63b.

129. "The pedlar," beg. "Come, ye nice maidens." ff. 43b, 58b, 63b.

130. "The blossom of the honeysuckle," beg. "How closely the woodbine." ff. 44, 58b, 63b.

131. "The war song of the men of Glamorgan," beg. "Red glows the forge." ff. 44b, 59, 64.

132. "The bend of the horse-shoe," beg. "How gloomy the face of all Nature." ff. 45, 55, 59, 64.

133. "Loth to depart," beg. "So mild was the ev'ning." ff. 45b, 59, 64.

134. "The flower of North Wales," beg. "You ask why those mountains." ff. 46, 55, 59, 64.

135. "The departure of the King," beg. "Brave Llewellyn." ff. 46b, 59b, 64b.

136. "The delight of Gruffydd ap Cynan," beg. "Vale of the Cross." ff. 47b, 59b, 64b.

137. "Conset Dafydd ap Gwilym," beg. "Whate'er beneath the arch of heaven." ff. 48, 59b, 64b.

138. "The March of Rhyddlan," beg. "O, mild is the sun." ff. 48b, 60, 65.

139. "Lady Owen's delight." ff. 49, 60, 65.

140. "The willow," beg. "Where Vurnway's winding waters glide." ff. 49b, 60, 65.

141. "New year's gift," beg. "All white hang the bushes." ff. 50, 60, 65.

142. "Ursula," beg. "While I alone your heart possest." ff. 51, 60b, 65b.

143. "The blossom of the thorn." ff. 52b, 61, 66.

144. "The Red piper's melody," beg. "Where is my Owen." ff. 53, 61, 66.

145. "Maltraeth." ff. 53b, 61, 66.

146. "The door clapper," beg. "O say not that Arthur will see me no more." ff. 54, 61, 66.

147. "The flowers of the heath." ff. 54b, 61, 66.

148. "Lady Owen's delight," beg. "Oh white foaming Ogwen." Different from no. 139. ff. 55b, 61b, 66b.

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Additional 35279, ff. 1–13 *passim*.

Paper; late 18th cent. Folio. See also above, p. 87.

VIOLIN and violoncello parts to the Scotch songs in Add. 35277 (ff. 30b–45 *passim*), composed by L. Kozeluch for George Thomson.

Additional 17829, *passim*; 17830, ff. 58–65b *passim*; 17831, f. 7b.

Paper; 18th–19th cent. Quarto and oblong quarto. See also above, p. 88.

SONGS and sketches of songs, for the most part without accompaniment, in the hand of Domenico Dragonetti.

17829. 1. "Nina, mi dai del Matto." f. 34b.
2. "Ho perso l' ojaletto [?=ocaletto]." f. 49b.
3. "Vieni, mio bene." f. 72.

17830. 1. "Perchè, vezzosi rai" [adapted from a Round—see Add. 31468, f. 80b, above, p. 40; *etc.*]. f. 58.
2. "Misera! Ah, tu non sei." Two copies. f. 58.
3. "Sorge l' alba." f. 58b.
4. "Caro mio bene, Deh, pensa a me." f. 59.
5. "Vorrei di te fidarmi"; with pianoforte. f. 60.
6. "Vieni, mio bene; calma le pene." With pianoforte. f. 61.
7. "Caro mio bene"; with a bass. Different from no. 4. f. 63.
8. "Senza costrutto": a Venetian Canzonet, with mandora accompaniment. f. 64.
9. "Vieni, mia vita"; with pianoforte. f. 65b.

17831. "Ho perso l' ocatello [? = l' ocaletto]": a fragment (see Add. 17829, f. 49b, above). f. 7b.

Additional 30951, *passim*.

Paper; 18th–19th cent. Quarto. See also above, p. 878.

SONGS, generally with a bass only for pianoforte or harpsichord, by Charles Dibdin. *Autograph.*

1. "A Touch at the Iron Crown," beg. "Why, they've got it at last." [1805.] f. 57b.
2. "Bonny Kitty," beg. "When last from the Straits." f. 99b.
3. "Crazy Kate," beg. "Alas, poor Kate." Words by [Thomas] Moore. f. 150.
4. "Emma," beg. "Never was there tale of woe." Two copies. ff. 170, 171.
5. "Ere raging seas between us roll"; with oboes, horns, bassoons, and strings. Sung by [Charles Benjamin] Incledon, at Vauxhall. f. 178.
6. "Fraternal Affection," beg. "You ask me what pleasure." [In *The Musical Mentor*.] f. 190b.

Additional 30952, ff. 26b, 39, 117.

Paper; 18th–19th cent. Quarto. See also above, p. 874.

SONGS with a bass for pianoforte or harpsichord, in score, by Charles Dibdin. *Autograph.*

1. "Heaven upon Earth," beg. "Gay Bacchus and Mercury." f. 26b.
2. "History of the Fashions," beg. "I'm a beau." f. 39.
3. "Jack had been a voyage." f. 117.

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Additional 30953, *passim.*

Paper; 18th–19th cent. Quarto. See also above, p. 375.

SONGS with pianoforte accompaniment, generally in parts. With one exception, indicated below, they are by Charles Dibdin. *Autograph.*

1. "You must begin pomposo." f. 92.
2. "Ah me, alas, I'm almost wild." [In *The Musical Mentor*.] f. 111b.
3. "Sportive feathers." Adapted by "[Giuseppe] Mazzinghi" from "Giuseppe Sarti." f. 151.
4. "Ere yet the day is dawning." f. 194b.
5. "A child knew well." [In *The Musical Mentor*.] f. 196b.

Additional 30954, *passim.*

Paper; 18th–19th cent. Quarto. See also above, p. 376.

SONGS, mostly with a bass for harpsichord or pianoforte, in score, by Charles Dibdin. *Autograph.*

1. "The grapes' mellow juice." f. 22.
2. "A Mirror, that the toilette graced." [In *The Musical Mentor*.] f. 95b.
3. "Come, come, my lads, the war is o'er"; with oboes, horns, and strings. f. 191.
4. "This cap I'm trimming." [In *The Musical Mentor*]. f. 206b.

Additional 30955, *passim.*

Paper; 18th–19th cent. Quarto. See also above, p. 377.

SONGS, with a bass for harpsichord or pianoforte, in score. Nos. 1 and 3–6 are by Charles Dibdin. *Autograph.*

1. "To be sweet tempered." [In *The Musical Mentor*.] f. 15.
2. "To fair Fidele's grassy tomb." "[William] Jackson" [of Exeter]; published by him in his *Twelve Songs*, op. 7 [1768?], as "To fairest Delia." f. 18.
3. "Tom Tarpauline," beg. "The tightest lad for spunk and skill." f. 20.
4. "Some jolly sailors manned the jorum." f. 27.
5. "My dear Mister Wardle" [1809–1810]. f. 49.
6. "When in folly and vice." f. 87.

Nos. 7–9 (Scotch songs) are in a different hand:—

7. "My Daddy is a canker'd Carle." f. 164.
8. "Rossline Castle"; without the words. f. 164b.
9. "Ah where and ah where is your Highland laddie gone." *Imperfect.* f. 179.

Additional 30956, *passim.*

Paper; 18th–19th cent. Oblong quarto. See also above, p. 378.

SONGS, mostly with a bass for harpsichord or pianoforte, in score, inserted in a collection of compositions by Charles Dibdin, but (with the exception indicated below) not in his hand.

1. "Ah, why should love with tyrant sway oppress." Sung by Mrs. [Elizabeth] Weichsell [m. in 1783 J. Billington], at Vauxhall. f. 12.
2. ". . . . alma pietosa, la vita, la sposa": fragment of Aria. f. 14.

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3. "Here lyes a man who from his youth lay under a Prediction"; without accompaniment. f. 38.
4. "I'm for Tom Tiller's golden maxim" [1811–1812]. "[C.] Dibdin." *Autograph.* ff. 53b, 55.
5. "My dear mistress had a heart"; with pianoforte accompaniment. "[Giuseppe] Sarti." Words by Lord Rochester. f. 60b.
6. "Sweet Eccho, sweetest Nimphe." f. 71.

Additional 30957, ff. 72b, 78.

Paper; 18th–19th cent. Oblong folio. See also above, p. 118.

FRAGMENTS of Songs in the hand of Charles Dibdin.

1. Beginning of the melody of "Io de riddle." f. 71b.
2. Melody with bass, in score, of the refrain (beg. "You turn at will") to a song of which the opening words are not given. Apparently by "[Joseph] Vernon" (d. 1782). f. 77.

Additional 30958–30967, *passim.*

Paper; 18th–19th cent. Octavo, *etc.*

WORDS of Songs by Charles Dibdin. Mostly *autograph.* The titles or initial words of the principal ones are given in Index I of the present Catalogue.

Additional 31591.

Paper; ff. 54. 18th–19th cent. Oblong folio.

CANTATAS, *etc.*, with a figured bass for harpsichord or pianoforte (in nos. 1 and 2), accompaniments for strings, *etc.* (in nos. 3–5), and pianoforte accompaniment (in nos. 6–17), in score.

1. "Tirsi chiamare a Nome." "[N. A.] Porpora." *Imperfect* at the end. f. 1.
2. "Dalsigre, ohi, mia." By "[G. B.] Pergolese," who composed also nos. 3–5, though his name is not attached to any of them. f. 4.
3. "Luce degli occhi miei." f. 7b.
4. "Chi non ode." f. 14.
5. "Nel chiuso centro." f. 22.

Nos. 6–17 are described as "Raccolta di Duodeci Canzoncine." Probably by Domenico Cimarosa, who is known to have composed those here numbered 11, 15, and 17.

6. "Ecco, quel fiero istante." f. 31b.
7. "Che chiedi." f. 33b.
8. "Va; ma conserva i miei." f. 35b.
9. "Orgoglioso fiumicello." f. 37b.
10. "Placa gli sdegni tuoi." f. 39b.
11. "Or che niega i doni miei." f. 41b.
12. "Amo te solo." f. 43b.
13. "Chi mai di questo core." f. 45b.
14. "Che ciascun per te sospiri." f. 47b.
15. "D' un visetto lusinghiero." f. 49b.
16. "Trova un sol." f. 51b.
17. "Già la notte s' avvicina." f. 53b.

Additional 31760, *passim.*

Paper; 18th–19th cent. Oblong octavo. Belonged to Eliza Wilbraham. See also above, p. 89, and under Pianoforte Solos, in vol. iii.

ARIETTAS, *etc.*, in score. No composers are named in the MS. The accompaniments to the Neapolitan songs (nos. 5–8, 11–16) and

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the Venetian canzonet (no. 9) are for pianoforte; nos. 1–4, 10, and 17 are accompanied by the guitar.

1. "Mentre la notte placida." f. 1.
2. "Sempre più t' amo." f. 4.
3. "Nina, non dir mai nò." f. 6.
4. "Abbi d' un cor sensibile." By A. M. Nava. f. 9.
5. "È la Luna 'mmiezo mare." f. 12.
6. "Oje, Ma'." f. 16.
7. "Mia madre mme vo' fare monacella." f. 19.
8. "Quanno la matina." f. 22.
9. "Catinetta, mia barona." f. 24.
10. "Bella ca dele belle." f. 31.
11. "Mò che stongo." f. 34.
12. "È nato 'mmiezo mare." f. 38.
13. "Si tu, mia sposa, mme si fedele." f. 41.
14. "Morirò, non dubetare." f. 43.
15. "'Ncopp' a no' monte." f. 45.
16. "Non mme fa la 'nzemprecella." f. 48.
17. "Perchè non chiusi al dì." By G. Fortunato. f. 50.
18. "Io far l' amore cosi non so." f. 54.
19. "E lu mare": canzone. f. 58.

Additional 31764, ff. 8–9.

Paper; 18th–19th cent. Oblong folio. See also under Pianoforte Solos, in vol. iii.

CANZONETTA, "Why will Floretta"; with a pianoforte accompaniment, in compressed score, by — Giordani. Copied by Samuel Wesley for Mrs. Luther.

Additional 31813, ff. 2b, and 131–165 *passim*.

Paper; 18th–19th cent. Oblong folio. See also above, p. 321.

SONGS, mostly with a bass—figured or otherwise—in score. Nos. 1–3 and 9 are in the hand of R. J. S. Stevens.

1. "Why shouldst thou say I am forsworn"; published in Playford's *Select Musicall Ayres and Dialogues*, 1652, as a French Ayre; but afterwards (1659) attributed by the same publisher to Henry Lawes. f. 2b.
2. "I seek no more to shady coverts." This and no. 3 are by "Jeremiah Clarke." f. 131.
3. "I'm vex'd to think that Damon woo's me." f. 131b.
4. "To find the Shore of Happiness"; with horns, oboes, bassoons, and strings. "S. Webbe" [sen.]. *Autograph*. f. 146.
5. "Sweet music, thou alone." This and nos. 6 and 7 (anonymous) are in a different hand from the above. f. 151.
6. "Daughter of Colla." f. 152.
7. "To yonder Beeches' friendly shade": recitative and air. f. 153.
8. "The Winter-rose," beg. "O the soft blooms of Summer": ballad (watermark, 1806) by "S. Webbe, jun." *Autograph*. Two copies, the first with pianoforte accompaniment, the second with flutes and strings. Words by Mrs. Opie. ff. 159, 162.
9. "The Negro's complaint," beg. "Forc'd from Home." Written by Stevens for Miss A. M. Jeffery. *Autograph*. f. 164.

Additional 32045, f. 5b (reversed).

Paper; 18th–19th cent. Oblong folio.

"GOD save Fred'ric our King." See under Pianoforte Solos, in vol. iii.

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Additional 32073, ff. 169–180b.

Paper; 18th–19th cent. Folio. See also vol. i, p. 134.

"ANTRI profondi e cupi: Cantata" for soprano voice, with symphonies and accompaniments for strings, in score, by K. H. Graun.

Additional 32178, ff. 68–69b.

Paper; 18th–19th cent. Oblong folio. See also vol. i, p. 166.

PART of the second and the whole of the last two of a series of four Songs, with pianoforte accompaniment, in score, by Salieri. Apparently in the hand of J. N. Hummel.

1. ". . . Oh, che crudel tormento." *Imperfect* at the beginning. f. 68.
2. "Languir d' amore." *ib.*
3. "Oh teneri piaceri." f. 69.

Additional 32211, f. 97.

Paper; 18th–19th cent. Oblong folio. See also above, p. 429.

"UN JEUNE troubadour qui . . . ."; with a pianoforte accompaniment, in score, written on the same sheet as an unfinished sketch of a ballet by J. N. Hummel, and possibly an early composition by him.

Additional 32229, f. 146.

Paper; 18th–19th cent. Folio. See also under Operas (above, p. 383), and under various headings in vol. iii.

"COUPLET," written for a single voice and chorus, but without the words, accompanied by pianoforte or harp, in score, by G. Antonini, addressed to the Emperor of Russia [Paul I, d. 1801] on the occasion of the "fête" of the Empress Maria Feodorovna. The words were by G. Derzhavin.

Additional 32237, ff. 44, 49–52.

Paper; 18th–19th cent. Oblong octavo. See also above, p. 319.

MELODIES of what appear to be Italian songs, in the hand of J. N. Hummel.

1. "Ninfe, se liete viver bramate." f. 44.
2. "Placa gli sdegni tuoi." The words of this and no. 3 are by the Abbate Metastasio. f. 49.
3. "Grazie agl' inganni tuoi." f. 50.
4. "Non siate ritrosi." f. 51.

Additional 34202, *passim*.

Paper; 18th–19th cent. Oblong octavo. See also above, p. 90.

ARIETTAS, *etc.*, with accompaniment for guitar or (nos. 4 and 5) pianoforte, in score. Most of them are anonymous.

1. "E la Luna 'mmiezo mare." This and nos. 2–6 are in the Neapolitan dialect. f. 1.
2. "Lo Guarracino." f. 4.

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3. "Nenna sta grazia." f. 9.
4. "Si tu, mia sposa, mi si' fedele." f. 11.
5. "Filli adurabili." f. 13.
6. "Ah, non saccio come fà." "Giovanni Fortunato." f. 16.
7. "Cum' è possibili"; with violin, *etc.* This and nos. 8–15 are in the Sicilian dialect. f. 18.
8. "Un forti geniu." f. 22.
9. "Si ti guardu." f. 25.
10. "Dintuzzi amabilissimi." f. 28.
11. "Chi amuri sfortunatu." f. 32.
12. "Si pri geniu 'nni stimamu." f. 35.
13. "Dammi, Nici." f. 38.
14. "Nici, st' ucchiuzzi." f. 41.
15. "St' ucchiuzzi languidi." "G. Fortunato." f. 47.
16. "Tutte sento nel mio core." "Antonio Nava." f. 49.
17. "Abbi d' un cor sensibile." By the same. f. 51.
18. "Un non so che mi sento": Cavatina. f. 54.
19. "L' età del contento." f. 61.
20. "Questa è pur la selva." f. 65.
21. "Di un' stupido Consorte." f. 69.
22. "Non è ver, ingrata Nice." f. 73.
23. "Perchè non chiusi al dì": Cavatina. "Giovanni Fortunato." f. 77.
24. "Fanciullin d' inganni pieno." By the same. f. 80.
25. "Perchè, se mio tu sei." By the same. f. 85.

Additional 34295, ff. 41–76.

Paper; beginning of 19th cent. Oblong folio. Belonged to Maria Egerton. See also above, p. 389.

Canzonets, with instrumental accompaniment, in score. Nos. 1–12 and 13–24 (two sets) are in the Venetian dialect, with a bass for pianoforte, and anonymous; nos. 25–32 are by "[L.] K. Widiman[n]" and have pianoforte accompaniment.

1. "La Biondina in Gondoletta." f. 41b.
2. "Za s' abbozzava el zorno." f. 42b.
3. "Tiè una barona." f. 43b.
4. "Godea lieto in sen." f. 44b.
5. "Senza costrutto." f. 45b.
6. "El far ben all' amore." f. 46b.
7. "El fiero destin." f. 47b.
8. "La mia Bettina." f. 48b.
9. "Tiolemo sù el fagotto." f. 49b.
10. "Guidiam Nina." f. 50b.
11. "Stanco di pascolar." f. 51b.
12. "Nina, l' è qua el tò nane." f. 52b.
13. "Stanco di pascolar." Different from no. 11. f. 54b.
14. "Alfin de' contenti." f. 56.
15. "Senza costrut[t]o." Different from no. 5. f. 56b.
16. "Mio Lindor, alma diletta." f. 57.
17. "Spazza camin." f. 57b.
18. "Il momento, mia bella." f. 58.
19. "Godea lieto in sen." Same as no. 4. f. 58b.
20. "Che in regnoso putteletto." f. 59.
21. "Tiolemo sù el fagotto." Same as no. 9. f. 59b.
22. "È ver che son moretto." f. 61.
23. "Nina, mi dai del matto." f. 61b.
24. "Or che frà nube asconde." f. 62.
25. "Io rivedro sovente." f. 63b.
26. "Resta in pace." f. 65b.
27. "Ecco, il bel mese." f. 67.
28. "Ho sparso tante Lagrime." f. 68b.
29. "Se spiegar potessi." f. 70.
30. "Tua sarò fin ch' io respiro." f. 72b.
31. "A Nice crudele." f. 73b.
32. "La bella Pastorella;" with a bass for a French guitar. Anonymous. f. 75.

Additional 28613, ff. 4–11b.

Paper; early 19th cent. Oblong folio.

Songs, with symphonies and accompaniments for violin, violoncello, and pianoforte, in score. [By Franz Joseph Haydn.] They form nos.

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7–14 of a set, and are said to be Welsh, but none of them occur in the collection of Welsh songs contained in Add. 35274 (dated 1804), nor in George Thomson's collection (1809, *etc.*). The words are not given.

Additional 31755.

Paper; ff. 61. Early 19th cent. Oblong folio. Belonged in 1819 to John A. Powell (?).

Songs, chiefly Venetian, variously styled "Canzonette," "Canzoncine," or "Cavatine," with a guitar accompaniment, in score. Most of them are anonymous.

1. "Parona, compatime." f. 1.
2. "No ghe xè caso." f. 5.
3. "Nina, no dir de nò." f. 7.
4. "El mal che sofro." f. 9.
5. "Amor, ti xè un putelo." f. 11.
6. "A parlar dai copi in zò." "G. B. Scharmann." f. 13.
7. "Per carità, Bet[t]ina." f. 15.
8. "Se brami sapere." f. 17.
9. "Aura che dolce spiri." By —— Murray. f. 20.
10. "Per ti, Nina." f. 22.
11. "La Nanetta." f. 24.
12. "Nina, quei oc[c]hi." "Vit[t]orio Trento." f. 27.
13. "E ti ga cuor de vederme." f. 30.
14. "A se ti fussi, o Nina." f. 32.
15. "Caro sto magio." By A. Zifra. f. 35.
16. "Quei bas[o]i, cara." "V[itto]rio Trento." f. 38.
17. "Xè un fioreto." "G. B. Scharmann." f. 41.
18. "Ch' io mai vi possa lasciar." By the same. f. 43.
19. "Dime aveta abbonoriva." f. 45.
20. "Aurete che placide." By L. K. Widmann. f. 47.
21. "L' amor, dicesti, è all' anima." f. 49.
22. "Sò xè l' età freschissima." f. 52.
23. "La farfaletta." By J. S. Mayer. f. 55.
24. "So che xè un pezzo." f. 58.
25. "Carina bel[l]ina." By —— Murray. f. 60.

Additional 31756, 31757.

Paper; early 19th cent. Oblong folio.

Collection of Venetian and other songs similar to the preceding, but with pianoforte accompaniment. In two volumes.

31756. Vol. I (ff. 80). 1. "In tutti i modi." "M. Bevilacqua." f. 1.
2. "Nina, no dir de nò." By V. Trento. Same as vol. ii, no. 20. f. 4.
3. "Caro sto Magio." "A. Zifra." f. 6.
4. "Parona, compatime." f. 9.
5. "Se amor mai." f. 13.
6. "Sto mazolin de' fiori." f. 17.
7. "Nineta careta." "G. B. Sc[h]armann." f. 19.
8. "Vicin a Nina." "G. B. Perucchini." f. 21.
9. "La Biondina"; with second part, "Za s' abossava el zorno." f. 24.
10. "Baroncelo de Tonin." f. 30.
11. "Vado pensando, o Nonola." "G. S. Mayr." f. 33.
12. "Per ti, Nina." By the same. Same as vol. ii, no. 19. f. 36.
13. "Nina, quei oc[o]hi teneri." "Vit[t]orio Trento." f. 38.
14. "Da brava carina"; with second part, "Basta cussì." Same as vol. ii, no. 16. f. 40.
15. "La note xè bela." "G. B. Perucchini." f. 45.
16. "Aurete che placide." "[L. K.] Widmann." f. 49.
17. "Come xè belo un bocolo." "G. B. Sc[h]armann." f. 51.
18. "Oh, che caso." f. 53.

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19. "Done, xè quà el Moleta." f. 56.
20. "E no...voi più zogatoli." f. 58.
21. "Quei basi." "V[itto]rio Trento." f. 62.
22. "Xe un fioreto." f. 65.
23. "Puti cari." "G. B. Sc[h]armann." Same as vol. ii, no. 21. f. 67.
24. "Nel cor più"; altered from the celebrated air in Paisiello's "La Molinara." Same as vol. ii, no. 28. f. 69.
25. "Ti lo vedi." "G. B. Peruchini." f. 71.
26. "Tu d'amarmi pur giurasti." f. 73.
27. "Ch' io mai vi possa." "G. B. Sc[h]armann." f. 77.
28. "Carina belina." Same as vol. ii, no. 22. f. 79.

31757. Vol. II (ff. 65). 1. "L'amor, dicesti, è all'anima." This and nos. 2–11 are by "—— Muray" or "Murray." f. 1.
2. "Ti vidi la nel prato." f. 4.
3. "Il vermiglio della rosa." f. 7.
4. "Le dolci tue catene." f. 11.
5. "Quel chiaro ruscelletto." f. 14.
6. "Guarda in quei verdi rami." f. 17.
7. "Fra tanti affanni." f. 21.
8. "O me felice amante." f. 24.
9. "Quanto sei caro, amore." f. 27.
10. "Chiesi al fonte." f. 30.
11. "Alma Cipri." f. 33.
12. "Aura, che dolce spiri." f. 35.
13. "Co stò luzor de luna." "V[itto]rio Trento." f. 37.
14. "La Naneta." f. 40.
15. "La Farfaletta." By J. S. Mayer. f. 43.
16. "Da brava carina" (see vol. i, no. 14). f. 45.
17. "E ti ga cuor." f. 50.
18. "O Dafni." "[G. B.] Peruchini." f. 53.
19. "Per ti, Nina." By J. S. Mayr. f. 56.
20. "Nina, no dir de nò." "V[itto]rio Trento." f. 58.
21. "Puti cari." "G. B. Scharman." f. 60.
22. "Carina belina." f. 62.
23. "Nel cor più" (see vol. i, no. 24). f. 64.

Additional 31759.

Paper; ff. 136. Early 19th cent. Oblong folio. Belonged to John A. Powell (?) in 1819.

"Collezione di 126 Canzonette Veneziane ed Italiane dette Barcarole . . . Presso Giuseppe Benzon . . . in Venezia"; with a bass, apparently for the guitar, in score. Anonymous.

1. "Già l' Aurora s' avvicina." f. 2.
2. "Mamma mia, non mi gridate." f. 2b.
3. "Nò far la smorfiosa." f. 4.
4. "Nice è una briconcella." f. 4b.
5. "Crude stelle." f. 6.
6. "Quest' è dunque il luoco." f. 6b.
7. "Ah, ingrato, m' inganni." f. 8.
8. "Io rivedrò sovente." f. 8b.
9. "Spine, voi che germogliate." f. 10.
10. "Un visetto lusinghiero." f. 10b.
11. "Cara, s' è ver che brami." f. 12.
12. "Se tutti i miei pensieri." f. 12b.
13. "Ecco di Gnido il Tempio." f. 15.
14. "Non t' accostare all' urna." By L. K. Widmann. f. 15b.
15. "Or che la notte ombrosa." By the same. f. 17.
16. "Stanco di pascolar." f. 17b.
17. "Donne, l' amore è un scaltro pargoletto." f. 19.
18. "Son Poeta." f. 19b.
19. "Caro el mio coccolo." f. 21.
20. "Si ride amore." f. 21b.
21. "All' ombra d' un bell' orno." f. 23.
22. "Nella stagion dei boccoli." f. 23b.
23. "Mi giuri che m' ami." f. 25.
24. "Dir vorrei ch' io t' amo." f. 25b.
25. "La biondina." f. 28.
26. "Quelle piume bianche." f. 28b.
27. "Ninetta cara." f. 30.
28. "Deh, credi, amata." f. 30b.
29. "Ecco, giunto il giorno." f. 32.
30. "Ho sparso tante lagrime." By L. K. Widmann. f. 32b.
31. "Cara Cattina." f. 34.

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32. "Ardo d'amor." f. 34b.
33. "Adesso si son desperada." f. 36.
34. "Amore è un tiranno." f. 36b.
35. "Cos' è mai gentil Pastore." f. 38.
36. "La Farfalletta." By J. S. Mayer. f. 38b.
37. "M' apprezzai d' amore al regno." f. 41.
38. "Sempre più t' amo." f. 41b.
39. "Compagni, amor lasciate." f. 43.
40. "La mia Ninetta." f. 43b.
41. "Se amor mai." f. 45.
42. "No xe l' età freschissima." f. 45b.
43. "Vanne a colei che adoro." f. 47.
44. "Tu sei lieta." f. 47b.
45. "Or che fra nubi asconde i raggi." f. 49.
46. "Da quell' istante." f. 49b.
47. "Caro mio bene, andiamo." f. 51.
48. "Co sto chiaro de sta luna." f. 51b.
49. "Per pietà, se in sen tu senti." f. 54.
50. "Mala cossa (*sic*) è l' esser Donna." f. 54b.
51. "Ah, se ti fussi, o Nina." f. 56.
52. "Bell' insalata." f. 56b.
53. "Mia garbeta Pastorella." f. 58.
54. "Misera son tradita." f. 58b.
55. "La nova e strana usanza." f. 60.
56. "Per mostrarti l' amor." f. 60b.
57. "Sento che gho bisogno." f. 62.
58. "Resto, o mia cara." f. 62b.
59. "È ver che son moretto." f. 64.
60. "Un bel visetto." f. 64b.
61. "Me cavo dal secco." f. 67.
62. "Irene dov' è." f. 67b.
63. "Or ti conosco." f. 69.
64. "Cara mia Fide." f. 69b.
65. "Perchè, mia bella Fillide." f. 71.
66. "Pianzè tutti d' accordo." f. 71b.
67. "Pensa, bell' Idol mio." f. 73.
68. "Il fiero destin." f. 73b.
69. "Mi vog[l]io dopo una andar." f. 75.
70. "Parto, mio bene! Addio." f. 75b.
71. "Nel mio seno." f. 77.
72. "Ecco quel fiero istante." f. 77b.
73. "Da quel sembiante." f. 80.
74. "Ah, non tradirmi." f. 80b.
75. "Meco vieni amata." f. 82.
76. "Và, più non dirmi." f. 82b.
77. "Aurette leggiere." f. 84.
78. "Dalle natie mie mura." f. 84b.
79. "Non sò più che sia contento." f. 86.
80. "Voi che il mio cor sapete." f. 86b.
81. "Non si dà maggior diletto." f. 88.
82. "Speranza è il più bel dono." f. 88b.
83. "M' ha detto la mia Mama." f. 90.
84. "Son troppo innocente." f. 90b.
85. "No, non v' è maggior diletto." f. 93.
86. "La bella Pastorella." f. 93b.
87. "Cara Elisa." f. 95.
88. "Mentre la notte placida." f. 95b.
89. "Vein (? = vicin) de Nina." By G. B. Peruchini. f. 97.
90. "Ah nò, nò, nò! Non voi più zogatoli." f. 97b.
91. "Ch' io mai vi possa lasciar." By G. B. Scharmann. f. 99.
92. "Io non sò se amor tu sei." f. 99b.
93. "Quando io chiuda (*sic*) i lumi." f. 101.
94. "Rendimi il core." f. 101b.
95. "Son quà con la chittara." f. 103.
96. "Languir d' amore." f. 103b.
97. "Se più non curi." f. 106.
98. "Mio ben, ricordati." f. 106b.
99. "Pace ti chiedo, o Nice." f. 108.
100. "Xe un fioretto." By G. B. Scharmann. f. 108b.
101. "Amo te solo." f. 110.
102. "Dall' ardor di tue pupille." f. 110b.
103. "Ecco, amante Pastorella." f. 112.
104. "Bella e gentil Fornara." f. 112b.
105. "Boschi solinghi." f. 114.
106. "Dagli orighier tuoi." f. 114b.
107. "Una breve lontananza." f. 116.
108. "Fille vezzosa." f. 116b.
109. "Febo col puro raggio." f. 119.
110. "Vuoi per sempre abbandonarmi." f. 119b.
111. "Chi sà dir." f. 121.
112. "Nice dorme." f. 121b.
113. "Se per te così deliro." f. 123.
114. "Me son sognà." f. 123b.
115. "E ti gha cuor de vederme languir." f. 125.
116. "Siora Checca." f. 125b.
117. "Non si ami più." f. 127.
118. "Che vuoi ch' io viva." f. 127b.
119. "Ti gha sto quor de vederme languir." f. 129.
120. "Cara, partir conviene." f. 129b.

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121. "So che un ingrata sei." f. 131.
122. "Frena le belle lagrime." f. 131b.
123. "Caro mio ben, credemi (*sic*) almen." By T. Giordani. f. 133.
124. "La notte xe bella." By G. B. Perucchini. f. 133b.
125. "Buona notte." f. 135.
126. "Come mai io posso vivere." f. 135b.

Additional 31769, ff. 22–41.

Paper; early 19th cent. Oblong folio. See also above, p. 381.

"ARIETTE con Accompagnamento di Pianoforte, del Sig[no]re Co[nte?] Lodovico Ca[rlo?] Widmann." In score.

1. "Io rivedrò sovente." f. 22b.
2. "Resta in pace." f. 24.
3. "Ecco, il bel mese." f. 25.
4. "Ho sparse tante lagrime." f. 26.
5. "Se spiegar potessi." f. 27.
6. "Tua sarò." f. 28b.
7. "À Circe (*sc.* Nice), crudele tu, vola." f. 30.
8. "Ascolta, infida." f. 31b.
9. "Aurette che placide d' intorno movete." f. 33b.
10. "Erma valle." f. 34b.
11. "Ah, che sarà di mè." f. 36.
12. "Questo è di Gnido il tempio." f. 37b.
13. "Non t' accostare all' urna." f. 38b.
14. "Or che la notte ombrosa." f. 39b.
15. "Che grazioso puteleto." f. 40b.

Additional 31818, f. 73b.

Paper; early 19th cent. Oblong folio. See also vol. i, p. 95.

"MON CHER AMI": short song, with pianoforte accompaniment, in score, in the hand of R. J. S. Stevens, and probably his composition.

Additional 31822, ff. 5b–6b.

Paper; early 19th cent. Quarto. See also vol. i, p. 96.

COMPOSITIONS in the hand of R. J. S. Stevens, apparently written originally for the voice. See under Pianoforte Solos, in vol. iii.

Additional 32044, ff. 32–76 *passim*.

Paper; early 19th cent. Large octavo and oblong folio. See also above, pp. 49, 91; and under Trios, below.

SONGS by W. [F. E.] Bach. *Autograph.*

1. "Ruf zur Freude," beg. "Dieses weise Sprüchlein"; with chorus. This and no. 2 are for a bass voice, with pianoforte accompaniment, in parts. f. 32.
2. "Das Gesetzbuch," beg. "Es war einmal ein Grübelkopf." f. 36.
3. "L'amour est un bien suprême": rondo, with horns, flutes, oboes, bassoons, and strings, in score. f. 40.
4. "Freude, Friede, Hoffnung," beg. "Wer ist's die so freundlich"; with pianoforte accompaniment, in score, and separate vocal part. f. 70.
5. "Ninfe, se liete": rondo, with drums, trumpets, horns, flutes, oboes, bassoons, and strings, in score. f. 76.

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Additional 32079, ff. 104–142.

Paper; early 19th cent. Oblong folio. Belonged to Jeannette [? = Pauline Anna] Milder [? afterwards Milder-Hauptmann]. See also above, p. 366.

ITALIAN SONGS, with pianoforte accompaniment, in score.

I. Cavatinas by Ferdinando Paer.

1. "Speranza lusinghiera." f. 104b.
2. "Saria piacer, non pena." f. 108.
3. "Finger con chi s' adora." f. 111b.
4. "Sarebbe nell' amar soave il sospirar." f. 113b.
5. "Oh come spesso il mondo." f. 118.
6. "No, non è ver che l' ira." f. 121b.

II. Ariettas by [? Giuseppe Antonio] Bridi.

7. "Se mai di lei t' accendi." f. 128b.
8. "Che fa il mio bene." f. 131b.
9. "Sentimi, o cara Nice." f. 134b.
10. "E la morte solievo." f. 137b.

Additional 33310, *passim*.

Paper; early 19th cent. Oblong folio. See also vol. i, p. 233; above, pp. 49, 91; and under Trios, below.

SONGS, with accompaniment for pianoforte (unless the contrary is stated), in score. They are, with the possible exception of nos. 5 and 6, by [John Fane] Lord Burghersh [Earl of Westmorland in 1841].

1. "Conservati fedele": Recitative and Aria. The words are taken from Metastasio's "Artaserse." Two copies. ff. 13–17b, 97b–99b.
2. "Voi d' amanti e dolci affetti"; with strings. f. 31.
3. "'Tis done, tis done! That fatal blow": Cantata, with horns, flutes, and strings. ff. 35–47.
4. "Voi, mia cara, siete sola il sostegno del mio core": Cavatina, with strings. *Autograph*. f. 78.
5. "Sul margine d' un rio": Canzonetta. f. 96b.
6. "Per pietà, bell' Idol mio": Canzonetta. f. 97.
7. "Serbate, oh Dei custodi"; with oboes, horns, bassoons, and strings. [Words from Metastasio's "La clemenza di Tito."] *Autograph*. ff. 106–109.

Nos. 8–15 are described (f. 115) as "Tre Cantate e Sei (? cinque) Cavatine . . . coi Modi di Canto del Sig^r G. B. Velluti."

8. "Che vuoi, mio cor?" f. 116.
9. "Oh Dio, Fileno." f. 122.
10. "Aimè, che ascolto!" f. 127b.
11. "Placido zeffiretto." f. 132.
12. "Frena le belle lagrime." f. 138.
13. "No nò, non piangete, amati rai." f. 141b.
14. "Bei labbri." f. 145.
15. "Pur nel sonno almen." f. 149.

Additional 33311, f. 119.

Paper; early 19th cent. Oblong folio. See also above, p. 21.

RECITATIVE and Air, "'Tis done, 'tis done! That fatal blow"; with accompaniment for violins and a figured bass for pianoforte, in score, by [John Fane] Lord Burghersh. Partly *autograph*. (See also Add. 33310, f. 35, above.)

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Additional 34725, ff. 111, 118.

Paper; early 19th cent. Oblong folio. See also above, p. 388.

Songs by Sir H. R. Bishop. *Autograph.*

1. "Ah, cedi": Aria, in full score. *Unfinished.* f. 111.
2. "No, non vedrete mai": Cavatina, with pianoforte accompaniment. 1807. Words by Metastasio. f. 118.

Additional 36747, f. 48.

Paper; early 19th cent. Oblong folio. See also above, p. 91.

"El Recuerdo emvano (*sic*)"; with pianoforte accompaniment, in score. Anonymous. Begins "Recuerdo envano pasadas glorias."

Additional 30017 and 30019, f. 2b.

Paper; about 1800 (see Add. 30016, f. 61). See also above, p. 182.

"Not with more joy from desart shades"; with a bass for harpsichord or pianoforte, in score. Anonymous. The opening bars only.

Additional 28971, *passim.*

Paper; A.D. 1800–1803. Oblong folio. See also above, pp. 20, 50, 92.

Songs, with symphonies and accompaniments for flutes (except in nos. 4, 6, 8, 13, 14, 16–18, 28, 38, 43, 48 and 49), horns, strings, and other instruments named below, in score, written for Vauxhall by J[ames] Hook. *Autograph.* Among the singers mentioned are [Maria Theresa] Bland and [Charles] Dignum. Nos. 1–21 were written in 1800; nos. 22–36 in 1801; nos. 38–40, and probably no. 41, in 1802; and nos. 37 and 42–49 in 1803.

1. "No, no! It must not, must not be." f. 1.
2. "The Trees begin to bud." f. 5.
3. "Anna that lives on the Tyne," beg. "How sweet are the meadows in spring." f. 9.
4. "Thou'rt gone awa"; with bassoons, *etc.* f. 13.
5. "T'other day, as I sat by a green willow-tree." f. 15.
6. "I'll be married to thee," beg. "I am teaz'd to Death." f. 17.
7. "When Edward left his native Plain." f. 21.
8. "He's stole my Heart," beg. "Young Jemmy." f. 26.
9. "Pretty Polly," beg. "They tell me I am grown too proud." f. 28.
10. "Near a neat little cot." f. 32.
11. "The Lad wha' lilts sae sweetly," beg. "Say, Lads and lasses"; with bassoons, *etc.* f. 34.
12. "Men were all Rovers," beg. "To me, yet in Teens." f. 37.
13. "Ye bold sons of Nimrod"; with clarinets, *etc.* f. 39.
14. "Maidens, listen"; with clarinets, bassoons, *etc.* f. 43.
15. "Dilly, Dally," beg. "A mountain maid"; with bassoons, *etc.* f. 48.
16. "How handsome is my Sailor Lad"; with oboes, *etc.* f. 50.
17. "As skipping o'er the new-mown Hay"; with bassoons, carillons, *etc.* f. 52.
18. "Mary of Sunbury Hill," beg. "Tho' the Poets of yore"; with clarinets, *etc.* f. 56.

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19. "When once by the clear-gliding stream." f. 58.
20. "Encore, Encore," beg. "Thro' life's pursuits"; with trumpets, bassoons, drums, *etc.* Words by M. P. Andrew. f. 68.
21. "Pretty Sally," beg. "My native Plains"; with clarinets, bassoons, *etc.* f. 72.
22. "Where winding Hether creeps to Lyne"; with bassoons, *etc.* f. 76.
23. "Happy, happy, art of pleasing"; with clarinets, bassoons, *etc.* The words of this and nos. 24, 25, 27, and 28 are by Dr. [Robert] Houlton. f. 80.
24. "A bonny Swain"; with oboes, bassoons, *etc.* f. 88.
25. "The Free Gift" or "Neptune's Prophecy," beg. "When Neptune our Isle from the Deep had survey'd"; with clarinets, trumpets, bassoons, drums, *etc.* f. 92.
26. "Swift flew the Day"; with bassoons, *etc.* f. 96.
27. "The Rights of women," beg. "Madam Pallas"; with fife (or ottavino), oboes, trumpets, bassoons, drums, *etc.* f. 125.
28. "Love and obey," beg. "Ere my sweet Freedom I resign." f. 131.
29. "I was much afraid to marry," beg. "Flatt'ring lovers"; with oboe, bassoons, *etc.* f. 133.
30. "Tho' I am in my Teens." f. 135.
31. "Nelson and Abercombie," beg. "Tho' feeble be the Poet's lay"; with trumpets, bassoons, drums, *etc.* Words by T[homas John] Dibdin. f. 137.
32. "Guess if you can," beg. "Many and merry are the swains"; with bassoons, *etc.* f. 142.
33. "Ye sons of Bacchus"; with bassoons, *etc.* f. 146.
34. "Hark, hark! Tis the lark." f. 150.
35. "Sweet Kathlane Macree," beg. "Ye winds and ye waves"; with oboes, bassoons, drums, *etc.* f. 158.
36. "As I gang'd o'er the links of Leith"; with bassoons, *etc.* f. 162.
37. "Ben Bowser"; with bassoons, *etc.* f. 166.
38. "My Highland soldier"; with oboes, bassoons, *etc.* Words by [William] Upton. f. 172.
39. "Sweet nosegay"; with clarinets, bassoons, *etc.* f. 176.
40. "The fortune-telling Gipsey," beg. "Come away, pretty maids"; with oboes, bassoons, *etc.* f. 180.
41. "Mary, the Beauty of Buttermere Vale"; with clarinets, bassoons, *etc.* f. 184.
42. "Bonny Jo' of Aberdeen," beg. "My mither was lame"; with bassoons, *etc.* f. 186.
43. "Sandy of Bonny Dundee," beg. "They call me the Lassie with bonny blue Eyes"; with bassoons, *etc.* Words by [W.] Upton. f. 188.
44. "Ann of S[t] Albans," beg. "When the Bell of the Abbey." Words by G[eorge] S[aville] Carey. f. 190.
45. "Content in my cot," beg. "On the brow of a Hill." f. 192.
46. "It is not the Fashion," beg. "Pretty Nancy." f. 194.
47. "I will soon be married," beg. "How many Lovers"; with bassoons, *etc.* f. 196.
48. "By and by will wed his little Sally," beg. "A little, blithesome, merry lass." Words by [W.] Upton. f. 198.
49. "The Miller's Daughter," beg. "Let Birds with all the Powrs of verse"; with clarinets, *etc.* f. 200.
50. "Then smile on me," beg. "O Sally, long Ive try'd"; with bassoons, *etc.* Words by —— Carlile. f. 202.
51. "You're mistaken," beg. "As I carelessly tript it along." f. 204.
52. "Young Kitty sung the woods among." ff. 206–207.
53. "The Loyal Irishman" or "Heart of Oak and Shillalah for ever," beg. "What a Fuss"; with oboes, trumpets, bassoons, drums, *etc.* f. 212.
54. "The Sailor is the Lad for me," beg. "The Bold and brave"; with the same instruments. ff. 216–219.
55. "I'll be Jack the Sailor's wife," beg. "When April-buds began to blow"; with bassoons, *etc.* f. 224.

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Additional 24310.

Paper; ff. 25. About 1801 (watermark). Oblong folio. Acquired in 1824 by Charles Hatchett from Charles Knyvett, jun., and belonged afterwards to Dr. H. Gauntlett.

"AURORA": Cantata, with symphonies and accompaniments for flutes, clarinets, horns, bassoons, and strings, in score, by J[ohann] C[hristian] Bach. Sung by [Giusto Ferdinando] Tendu[c]ci. Two copies (ff. 1, 12), in the keys of F and G. Begins with the words "Già Febo riconduce."

Additional 32343, f. 6b.

Paper; A.D. 1803. Folio. Presented by Walter Bloomfield, Esq.

"WHENE'ER by chance to Town I stray": song, with symphony, *etc.*, for pianoforte, by I[saac] W[illiam] Bloomfield, Honington, Suffolk, 1803. *Autograph.*

Additional 35272, *passim.*

Paper; about 1803. Oblong folio. See also above, p. 92.

SCOTCH SONGS, with symphonies and accompaniments for violin, violoncello and pianoforte, in score, by F. J. Haydn, almost entirely in the hand of his amanuensis, J. Radnitzky. Most of them were published by George Thomson, of Edinburgh, in his *Select Collection of original Scottish airs*, 1793–1841.

1. "The Lea-rig," beg. "When o'er the hill." f. 1b.
2. "Galashiels," beg. "Ah, the shepherd's mournful fate." f. 1b.
3. "On Ettrick banks." f. 3.
4. "Through the wood, Laddie," beg. "O Sandy, why thus leave." f. 3b.
5. "I wish my Love were in a myre," beg. "Again rejoicing." f. 4.
6. "William and Margaret," beg. "'Twas at the solemn, silent hour." f. 4b.
7. "Saw ye my father," beg. "Where are the joys." f. 5.
8. "Auld Robin Gray," beg. "When the sheep are in the fauld." f. 5b.
9. "Maggie Lauder," beg. "Wha wou'dna be in love." f. 7.
10. "The blathrie o't," beg. "I gaed a waefu' gate." f. 7b.
11. "Barbara Allan," beg. "'Twas at the hour of dark midnight." f. 7b.
12. "An thou wert mine." f. 8.
13. "Logan water," beg. "O Logan." f. 8b.
14. "Queen Mary's lamentation," beg. "I sigh and lament." f. 9.
15. "Highland Mary," beg. "Thou ling'ring star." f. 9b.
16. "Fee him father," beg. "Saw ye Johnie." f. 10.
17. "The lass of Patie's mill." f. 10.
18. "Take your auld cloak," beg. "In winter, when the rain." f. 10b.
19. "Rothiemurcus rant," beg. "Lassie wi' the lint-white locks." f. 11.
20. "Nansie 's to the greenwood." f. 11b.
21. "Bessy Bell." f. 12.
22. "Johnie's grey breeks," beg. "'Twas even." f. 12b.
23. "Pinkie house," beg. "The Maid of Pinkie." f. 13.
24. "My dearie, if thou die," beg. "Love never more." f. 13b.
25. "Bonny Jean," beg. "Wert thou like me." f. 14.
26. "Sensibility, how charming." f. 14b.
27. "My mother 's ay glowring." f. 16.

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28. "The birks of Abergeldy," beg. "Bonny Lassie." f. 17.
29. "Gil Morrice." f. 17.
30. "The Minstrel," beg. "Keen blaws the wind." f. 17b.
31. "Kellyburn braes," beg. "Three merry men." f. 18.
32. "Hooly and fairly," beg. "O what [had] I a do for to marry." f. 18b.
33. "I canna come," beg. "Now bank and brae." f. 19.
34. "Hey, tutti taiti," beg. "Scots wha hae wi' Wallace bled." f. 19.
35. "Killiecrankie," beg. "What dreaming drone." f. 19b.
36. "The lone vale," beg. "How sweet the lone vale." f. 20.
37. ["Woo'd and married and a'."] The opening bars in the hand of George Thomson, and the concluding symphony in the *autograph* of the composer (see Add. 35273, no. 72, below). f. 21b.
38. "Muirland Willy"; the introductory symphony only, in the *autograph* of the composer (see Add. 35273, no. 43). f. 22b.

Additional 35273, *passim*.

Paper; about 1803, *etc.* Oblong octavo. See also above, p. 93.

A SIMILAR collection, by Haydn, in Radnitzky's hand. They are divided into four sets (nos. 1–29, 30–44, 45–61, and 62–85), probably as received from the composer.

1. Song without title, said to be unpublished. f. 2.
2. "Good night, and joy be wi' ye a'," beg. "The sun is sunk." f. 3.
3. "The braes o' Ballochmyle," beg. "The Catrine woods." f. 3b.
4. "Jenny dang the weaver," beg. "At Willie's wedding"; with 2-part chorus. f. 5.
5. "The rock and a wee pickle tow," beg. "O were I as fleet." f. 6.
6. "The parson boasts of mild ale": Irish song, with 2-part chorus. f. 7.
7. "Tullochgorum," beg. "Come, gie's a sang." f. 8.
8. "Johnie Macgill," beg. "Come under my plaidie." f. 9.
9. "My wife 's a winsom, wee thing." f. 10.
10. "When she came ben," beg. "O was I to blame." f. 11.
11. "Does haughty Gaul." f. 12.
12. "Coming through the craigs o' Kyle," beg. "O'er the muir"; with 2-part chorus. f. 13.
13. "Halloween," beg. "Poor flutt'ring heart." f. 14b.
14. "O bonny lass," beg. "O say, my sweet." f. 15b.
15. "Tibby Fowler"; with 2-part chorus. f. 17.
16. "Macgregor o' Ruara," beg. "Raving winds." f. 18.
17. "Happy Dick Dawson," beg. "I lo'e na a laddie but ane." f. 19b.
18. "The white cockade," beg. "A highland lad." f. 20b.
19. "Cro challin," beg. "My Colin." ff. 22, 24b.
20. "Over the water to Charlie." f. 23b.
21. "The Border Widow's lament," beg. "My love built me." f. 25b.
22. "The small birds rejoice"; said to be unpublished. f. 26b.
23. "The exile of Erin," beg. "There came to the beach." f. 28.
24. "Farewel to Lochaber." f. 29b.
25. "Rattling, roaring Willy," beg. "Around this festive table." f. 32.
26. "The boatman," beg. "Young Peggy." f. 32b.
27. "Whistle o'er the lave o't," beg. "First when Maggy was my care." f. 33.
28. "Jenny's bawbee," beg. "I met four chaps." f. 33b.
29. "The auld gudeman," beg. "My Peggy's face." f. 34b.
30. "My Jocky was the blythest lad." f. 35.
31. "Let me in," beg. "O Lassie, art thou sleeping." f. 36.

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32. "O'er the hills and far awa," beg. "O how can I." f. 36b.
33. "The maid that tends the goats." f. 38.
34. "Fy, let us a' to the wedding." f. 38b.
35. "De'il tak' the wars," beg. "Sleepst thou." f. 39.
36. "Gramachree." f. 40.
37. "Tam Glen," beg. "My heart is a breaking." f. 40b.
38. "Bonny Jean," beg. "There was a lass." f. 41b.
39. "Green grow the rushes," beg. "There's nought but care"; with chorus. f. 43.
40. "Of a' the airts." f. 44.
41. "Sae flaxen were her ringlets." f. 45.
42. "Strathallan's lament," beg. "Thickest night." f. 45b.
43. "Muirland Willy," beg. "Harken and I will tell." (For *autograph* corrections, see Add. 35272, no. 38.) f. 47.
44. "Craigieburn wood." f. 48.
45. "The auld wife," beg. "Welcome, royal Charlie." f. 49.
46. "The last time I came o'er the muir." f. 51.
47. "The tears of Caledonia." f. 52.
48. "Up in the morning early." f. 52b.
49. "The flowers of Edinburgh," beg. "Here is the glen." f. 53.
50. "Morag," beg. "O wat ye wha." f. 53b.
51. "Rosline castle." f. 54.
52. "My apron, dearie," beg. "My sheep I neglected." f. 54b.
53. "My Love, she's but a lassie." f. 55b.
54. "The soldier Laddie," beg. "Our gallants." f. 56.
55. "Langolee," beg. "'Twas summer." f. 56b.
56. "The east nook of Fife," beg. "Auld gudeman." f. 57.
57. "Jingling Johnie," beg. "By Allan-stream." f. 57b.
58. "The happy Topers," beg. "O Willie brew'd a peck o' maut"; with chorus. f. 58.
59. "'Tis woman" (air in the "Beggar's opera"), beg. "Come, all ye jolly shepherds." f. 58b.
60. "Green sleeves," beg. "It was the charming month of May." f. 59.
61. "O Phely, happy be that day": a Jacobite air. f. 60.
62. "Up and war them a'," beg. "But are ye sure." f. 60b.
63. "The Highland laddie." f. 61.
64. "My love 's in Germanie," beg. "The flower of Chivalry." f. 61b.
65. "Bonny, wee thing." f. 62.
66. "The birks of Invermay." f. 63.
67. "Waly, waly." f. 65.
68. "She rose and let me in." f. 66.
69. "The braes of Ballenden." f. 68b.
70. "John o' Badenyon." f. 70.
71. "O'er Boggie," beg. "The balmy night." f. 71b.
72. "Woo'd and married and a'," beg. "The bride, she is winsom." (For *autograph* corrections, see Add. 35272, no. 37.) f. 72b.
73. "Wat ye wha I met yestreen." f. 74.
74. "Age and youth," beg. "What can a young lassie." f. 75.
75. "Argyle is my name." f. 76.
76. "Bonny Anne," beg. "O Tibby, I hae seen the day." f. 77b.
77. "Happiness lost," beg. "He fought and fell." f. 78b.
78. "The shepherd's wife," beg. "A rosebud by my early walk." f. 79b.
79. "The wee, wee man," beg. "O bonnie was yon rosy brier." f. 80b.
80. "The gaberlunzie man," beg. "The brisk young Lad." f. 83.
81. "Mary's dream," beg. "The moon had." f. 83b.
82. "The weary pund o' tow," beg. "He's far away"; with 2-part chorus. f. 85.
83. "Macpherson's farewell"; with 2-part chorus. f. 86.
84. "The looking glass," beg. "These rural shades"; with 2-part chorus. f. 87.

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Additional 34007, ff. 46–84 *passim*.

Paper; A.D. 1804. Oblong folio. Belonged to Joseph Warren. See also vol. i, pp. 95, 224; above, pp. 98, 114; and under several headings in vol. iii.

SONGS, from a collection of compositions written by James Hook for Vauxhall, in 1804. *Autograph.* The accompaniments, which are written in score, are for horns, violins, tenor, and bass, and in most cases also for flutes, clarionets and bassoons, and occasionally oboes, flageolet, trumpets, bugle and drums. Most of the songs appear to have been written for [Charles] Dignum.

1. "Cupid's lottery," beg. "As Cupid one day." f. 47.
2. "Long look'd for is coming at last." f. 55.
3. "The tough wooden walls of old England," beg. "When the Despots of France." f. 61.
4. "I've enough for myself." f. 67.
5. "The comical fellow," beg. "When my mother thought fit." f. 71.
6. "I will not marry yet." f. 73.
7. "You'll never die for love," beg. "Young Will of the Dale." f. 75.
8. "Little Joe, the sailor"; without words. f. 81.
9. "Beneath a spreading willow-shade." f. 83.

Additional 35274, *passim*.

Paper; A.D. 1804. Oblong octavo. See also above, p. 98.

"WELSH AIRS," and a few Scotch and Irish ones, with accompaniments for violin, violoncello, and pianoforte, by F. J. Haydn, in the hand of J. Radnitzky. For the string parts see Add. 35275, ff. 1–26b *passim*, below. They are divided into four sets (nos. 1–20, 21–30, 31–45, 46–55). The original names to the Welsh songs are given in Index I.

1. "Farwel, Frances." f. 1b.
2. "Maltraeth." f. 2.
3. "Daffydd y Garreg win." f. 2b.
4. "Eriri wen" ("The white mountains of Snowdon"). f. 3.
5. "The allurement of love." f. 4b.
6. "The Britons." f. 5b.
7. "The marsh of Rhuddlan." f. 6.
8. Scotch air, without title. f. 7.
9. "Johny Faw" (Scotch). ff. 8, 44.
10. "Fair Helen" (Scotch). f. 9.
11. "The inspired Bard." f. 9b.
12. "The pursuit of love." f. 10.
13. "The poor pedlar." f. 10b.
14. "The blossom of the honey-suckle." f. 11.
15. "War-song of the men of Glamorgan." f. 11b.
16. "The melody of Cynwyd." f. 12.
17. "R[h]eged." *ib.*
18. "The bend of the horse-shoe." f. 13.
19. "Loth to depart." f. 13b.
20. "Ned Pugh's grand-daughter." f. 14.
21. "The ancient modulation." f. 15.
22. "The sweet melody of North Wales." f. 15b.
23. Scotch air ["My Nannie O"]. f. 16b.
24. "The willow-hymn." f. 17.
25. "Gala-water" (Scotch). f. 17b.
26. "Lassie wi' the gowden hair" (Scotch). f. 19.
27. Scotch air, without title. f. 19b.
28. "Lady Owen's favourite." f. 20b.
29. Irish air, without title. f. 21.
30. "The Cornish May-song"; with chorus. f. 21b.
31. "The march of the men of Harlech." f. 24.
32. "The blossom of the Thorns." f. 24b.
33. "Llwyn On," beg. "Sir Watkyn." f. 25.
34. "Jenny's mantle." f. 25b.

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35. "Codiad yr [e]hedydd" ("The rising of the Lark"). f. 26.
36. "Away, my herd, under the green oak." f. 27.
37. "The red piper's melody." ff. 28, 44b.
38. "New Year's night." f. 28b.
39. "Captain Morgan's march." f. 29.
40. "The minstrelsy of Chirk Castle." f. 30.
41. "The dimpled cheek." f. 32.
42. "The flowers of the heath." *ib.*
43. "Towyn Castle." f. 33b.
44. Irish air, without title. f. 34.
45. "The dawning of day." f. 34b.
46. "Away, my herd, to the oaken grove." f. 36.
47. "Adieu to my juvenile days." f. 36b.
48. "The ancient Britons in London." *ib.*
49. "A leap over the stone." f. 37.
50. "The flower of North Wales." f. 37b.
51. "New Year's gift." f. 39.
52. "The delight of Prince Howel." f. 40.
53. "The departure of the King." f. 40b.
54. "The Shepherd's son," beg. "There was a Shepherd's son"; with chorus. Scotch. ff. 41b, 44b.
55. "Hunting the hare." f. 42.

Additional 35275, ff. 1–42.

Paper; A.D. 1804, 1805. Oblong octavo and oblong folio. See also above, p. 94; and under Trios for Pianoforte, Violin, and Violoncello in vol. iii (late 18th cent.).

Songs with violin, violoncello, and pianoforte accompaniments, by F. J. Haydn.

1–55. The violin and violoncello parts of the songs in the preceding volume (Add. 35274). ff. 1–26b.

56–61. "Six Airs with Variations composed by [Franz] Joseph Haydn for G. Thomson, and sold by G. T. to T. Preston, London, 1805." Published. They consist mostly of the airs (without words) with pianoforte part, in score, followed by separate violin and violoncello parts. The titles are not given in the present MS., except that of the first one, which is *autograph*; the other songs are in the hand of J. Radnitzky.

56. "The blue bell[s of Scotland]." Vocal score. f. 28.
57. "My love, she's but a lassie." f. 30.
58. "Argyll is my name." f. 31.
59. "Saw ye my father." f. 33.
60. "Maggie Lauder." f. 34b.
61. "Killiecrankie." f. 36b.

Additional 31754, f. 143b.

Paper; after 1804. Oblong folio. See also above, p. 70.

"Britons, to Arms your Country calls": the beginning of a "Loyal Song,' with accompaniments for oboes, horns, bassoons, violins, and basses, in score, by "An English Woman." In the hand of Charles Wesley, the composer of the rest of the MS.

Additional 31765.

Paper; ff. 19. About 1806–1812. Folio.

"Ariette" (12) for a treble voice, with pianoforte accompaniment, in score, by Ferdinando Paer, "Direttore delle Musiche e Spettacoli

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Imperiali," with an autograph dedication to [Girolamo] Crescentini, the singer [who was in the service of the Emperor Napoleon from 1806 to 1812].

1. "Ah, che del mio tormento." f. 2b.
2. "Aura, che dolce spiri." f. 3b.
3. "Più è facil che possa." f. 4b.
4. "Quando sull' ala ombrosa." f. 5b.
5. "Io d' amore, oh Dio, mi moro." f. 8b.
6. "Fra l' onda che infida minaccia procella." f. 9b.
7. "Sente l' aria il prato." f. 11.
8. "E pur soave amore." f. 12b.
9. "Queste canore voci." f. 13b.
10. "Non so dir se pena sia." f. 15b.
11. "Se tu non vedi." f. 16b.
12. "Son lungi, e non mi brami." f. 18b.

Additional 31713, ff. 71–87.

Paper; about 1807 (f. 71), *etc.* Oblong folio. Most, if not all, of the pieces in the MS. belonged to Lt.-Col. Edward Capel in 1807. See also above, p. 94.

Songs, with accompaniments, in score. Anonymous. They consist of a Neapolitan Cantata (no. 1), with strings, and ten short Sicilian arias, with a bass for pianoforte.

1. "Sto core infiamato." f. 71.
2. "Su li, su li." f. 80b.
3. "Nici biddicchia." f. 81.
4. "Nici, nun pozzu." f. 81b.
5. "Iu non sacciu." f. 82b.
6. "Cu l' ucchiuzzi." f. 83.
7. "Nici mia, comu si fa." f. 83b.
8. "Amuri ss'occhi spiranu." f. 84.
9. "Quantu su d'un giornu." f. 84b.
10. "Oh sorti cruda." f. 85b.
11. "Cara, se vuoi." f. 86b.

Additional 32584, f. 108.

Paper; about 1807 (watermark). Folio. Belonged to [James] Paddon, and afterwards to James Bartleman. See also vol. i, p. 76.

Song, "Let me from noontide heats remov'd"; with accompaniments for flutes and strings, in score, by [William] Jackson [of Exeter].

Additional 35155, ff. 145–156b.

Paper; A.D. 1807. Oblong folio. Belonged to J. W. Windsor, Bath. See also under Lute Solos, in vol. iii.

"Eloisa on the Death of Abelard," beg. "Deep in this vault of everlasting gloom": Scena for a soprano voice, with symphonies and accompaniments for trumpets, clarinets, flutes, oboes, horns, bassoons, and strings, in score, by Sir Henry R. Bishop, 1807. *Autograph.*

Additional 27643, ff. 18–21b.

Paper; A.D. 1810. Quarto. See also above, p. 115.

Aria, "Here's the sword," with accompaniments for horns, oboes, and strings, in score, by Dr. J. W. Callcott, 1810. *Autograph.*

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Additional 35005, ff. 75–114b, 118b, 124.

Paper; about 1812 (watermark)–1829. Quarto. No. 1 belonged to Vincent Novello, and afterwards to W. J. Westbrook. See also above, p. 572.

SONGS, with pianoforte accompaniment (unless the contrary is stated), by Samuel Wesley.

1. "Armin's Lamentation" (from Ossian), beg. "Alone on the sea-beat Rock"; with accompaniment for 3 strings, in score. f. 75.
2. "In radiant splendor," 1816. Words by Rev. John Davies. f. 80.
3. "Think of me," 1837. Two copies, the first *imperfect* at the beginning. ff. 82, 92.
4. "An election's a comical Plan"; with a bass, in score. (See also Add. 34999, f. 125.) f. 83.
5, 6. "Come, all my brave boys"; with chorus. Followed by Mr. Immyns' Reply, "I've taught all the Bastards." About 1833. ff. 85, 88b.
7. "When thro' Life unblest we rove." Original and copy (*imperfect* at the end). ff. 94, 95.
8. "Go, minstrel, go." Composed "on [J. B.] Cramer's leaving England." Original and copy. ff. 96, 112.
9. "What are the falling rills": Cantata, with accompaniments for flutes and strings, in score. An early composition. f. 98b.
10. "Gentle breath of melting sorrow"; with accompaniments for strings, in score. Another early composition. f. 100.
11. "Derdham Down": Cantata, beg. "A lack and a lack." (See also Add. 34998, f. 63.) f. 103.
12. "England, the spell is broken"; with chorus. f. 107.
13. "This is the house that Jack built." Partly *autograph*. f. 113.
14. Song from Anacreon ["Φέρε μοι κύπελλον"], 1829. (See also Add. 35003, f. 33.) f. 118b.
15. A French air (from a hand-organ). f. 118b.
16. "O[m]n[i]a q[uæ] de Cœ[lo] pos[sim] fing[ere]"; with a bass. f. 124.

Additional 30148, ff. 2b–17.

Paper; A.D. 1813, *etc.* Oblong quarto. The MS. was probably given by Queen Hortense to her Equerry, Baron de Vaux, and by him to his daughter, Madame [Marie Constance Albertine de Mosson de Vaux, Baronne] de Montaran. The latter gave it to General [Sir Robert] Wilson, and from him it passed to his daughter Rosabella Stanhope Wilson, whose husband, the Rev. Herbert Randolph, presented it in 1876 to the British Museum. (See *Dict. of Nat. Biog.*, vol. lxii, p. 131, and the Baroness de Montaran's *La clef des Champs*, 1852, p. 278.) The MS. also contains Choruses (above, p. 51).

SONGS, with pianoforte accompaniment, in score, by Hortense, wife of Louis Bonaparte, King of Holland. Nos. 1–12 are included, in almost exactly the same order, in the *Romances Mises en Musique par S[a] M[ajesté] L[a] R[eine] H[ortense]*, which appears (from the date on some of the engravings) to have been published in 1813.

1. "Le beau Dunois," beg. "Partant pour la Syrie." f. 2b.
2. "Complainte d'Héloise au Paraclet"; beg. "De ma triste destinée." f. 3b.
3. "La Sentinelle," beg. "L'Astre des nuits." f. 4b.
4. "L'attente," beg. "En soupirant j'ai vu naître l'aurore." f. 5b.
5. "Le bon Chevalier," beg. "Reposez vous, bon Chevalier." f. 6b.
6. "L'Heureuse Solitude," beg. "Je possède un réduit obscur." f. 7b.
7. "Adieux d'une Mère à son fils," beg. "Viens embrasser ta Mère." f. 8b.
8. "Regrets d'Absence," beg. "Tristes Échos." f. 9b.

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9. "Sermens d'amour," beg. "Je t'aimerai." f. 10b.
10. "Ne m'oubliez pas," beg. "Vous me quittez." f. 11b.
11. "La Mélancolie," beg. "Consumé de mélancolie." f. 12b.
12. "La plainte inutile," beg. "Colin se plaint." f. 13b.
13. "Je pleurois seule." f. 14b.
14. "Le Champ d'asile," beg. "Si loin du port." f. 15b.
15. "M'oublieras tu?" f. 16b.

Additional 19648, ff. 25, 39, 45.

Paper; A.D. 1814, *etc.* Quarto. See also above, p. 117.

SONGS; of which nos. 1 and 2 are by William Henry Cutler, and apparently *autograph*, and no. 3 is anonymous.

1. "Thoughts of Home": Recitative and Aria, beg. "'Tis sweet to hear at midnight"; with accompaniments for flutes, bassoons, and strings, in score and parts. (Watermark 1820.) Words by Lord Byron. f. 25.
2. "Maria," 1814. Flute and 4 string parts only. f. 39.
3. "Hey, Robin." Anonymous. Bass and tenor chorus parts only. f. 45.

Additional 32190, ff. 51–120 *passim*.

Paper; A.D. 1814, *etc.* Oblong folio. See also above, p. 886.

SONGS, with pianoforte accompaniment, in score, by J. N. Hummel. *Autograph.*

1–3. A series of three songs:—"Einmal nur in unserm Leben," "Lasst fahren hin das allzuflüchtige," and "Nun auf und lasst verlauten"; written for the Amalia society at Weimar on the occasion of the jubilee of the Grand Duke Karl August of Saxe-Weimar [?1807]. Rough *draft* and fair *copy*. ff. 51–58b.
4. "Strahlen die aus Osten stammen," 1826. f. 90.
5. "Lieblich war der Traum." On Goethe's birthday, 1831. f. 91.
6. "Frohlo[c]ket, freunde"; with violin obbligato, 1814. f. 120.

Additional 32018, ff. 50, 56; 32019, ff. 1–55 *passim*.

Paper; about 1814–1853. Folio. See also vol. i, p. 189; and above, pp. 43, 96.

SONGS, mostly with pianoforte accompaniment, by Thomas Miles. *Autograph.* In two volumes.

32018. 1. "Human Frailty," beg. "What is this passing scene." f. 50.
2. "Spring," beg. "The Winter is over and gone." f. 56.

32019. 1. "As in the cool of early day": Recitative and Air, 1814. f. 1.
2. "Sweet Rose, conceal thy lovely head": Canzonet, 1815. f. 4.
3. "Deep in this Breast thine Image lies," 1819. f. 6.
4. "We have met, and we have parted." Dedicated to Mrs. Henry Horn, 1830. f. 8.
5. "The raven sits by the raven-stone": Song with chorus, 1832. Words by Byron. f. 14.
6. "The Brave old Oak," beg. "A song for the Oak," 1835. f. 17.
7. "The Portrait," beg. "Thou hast left me for another," 1843. f. 21.
8. "When Memory fondly lingers," 1843. f. 23.
9. "The middle-aged man," beg.

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"Should we trouble our heads." Presented to Henry George Horn, 1853. f. 25.
10. "Good night," beg. "The sun is down." f. 27.
11. "Nothing that lives can bloom." f. 29.
12. "For thee, Love." f. 31.
13. "Oh that my heart had ne'er been bound." f. 33.
14. "In the Days that are faded." f. 35.
15. "We parted in silence." f. 37.
16. "Go, flattering Dream." f. 40.
17. "O poortith cauld." Words by Burns. f. 42.
18. "The warrior has donn'd his coat of mail": Ballad. f. 44.
19. "See, the Dawn is up." f. 46.
20. "I mark the Cot." f. 48.
21. "Thou hast left me ever, Jamie"; with Royal Seraphine accompaniment. It is followed by another copy with accompaniments for horns, flutes, bassoons, violins, violas, basses, and pianoforte, in full score. Words by Burns. ff. 50, 52.
22. "Caro mio ben": Arietta. f. 54.

Additional 29999, f. 2.

Paper; A.D. 1815. Oblong octavo. The MS. also contains Letters of Musical Composers (1780–1860), *etc.*

"IDEN'S Nachtgesang," beg. "Vernimm es, Nacht, was Ida dir vertrauet," with pianoforte accompaniment, in score, by Franz [Peter] Schubert, 7 July, 1815. *Autograph.* The words are by [Ludwig Theobulus] Kosegarten.

Additional 31859, ff. 3b, 4b, 7b, 8b.

Paper; about 1815. Oblong duodecimo. See also above, p. 404; and under Pianoforte Solos, in vol. iii.

SONGS, with pianoforte accompaniments, in compressed score, apparently in the hand of Hannah, daughter of Robert Bloomfield the poet. They are preceded by an *autograph* dedicatory sonnet addressed to her by the donor, Capel Lofft, 1815, who has repeated the lines at the other end of the volume (reversed).

1. "Kinloch of Kinloch," or "The Chevalier's Lament," beg. "The small birds rejoice." Anonymous. f. 3b.
2. "Wilt thou say farewell, love." "[Thomas] Moore." f. 4b.
3. "Julia to the Wood-Robin," beg. "Stay, sweet enchanter of the grove." f. 7b.
4. "The Frozen Fen," beg. "On beds of snow." "[John?] Whitaker." Words by Thomas Moore. f. 8b.

Additional 37232, ff. 13–16.

Paper; A.D. 1816. Quarto. The other contents of the MS. are not of a musical nature.

"GOLICE": song, with pianoforte accompaniment, in score, by J[ohn] Clarke[-Whitfeld], 1816. Begins "The clouds may pour down on Culloden's red plain."

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Additional 35038, ff. 51–60b.

Paper; about 1816–1823 (watermarks). Quarto. See also vol. i, p. 100.

SONGS by Charles and Samuel Wesley, with pianoforte accompaniment, in score.

1. "Aria nel Opera 'Dandino' translated into English for Sig^ra^ Landigini (Inglessina) — (musica del Signor Carlini)": a pseudo-operatic song beg. "Handy Spandy, Jacky Dandy." By Charles Wesley. *Autograph* and *copy*. ff. 51, 55.
2. "Hark! His hands the lyre explore." "S. Wesley." *Autograph*. Words from Gray's *Ode on the Progress of Poesy*. f. 57.
3. "This is the house that Jack built." Composed by the same "on the occasion of the O[ld] P[rices] riots" [1809]. *Copy*. f. 59.

Additional 19569, ff. 1–21b *passim*.

Paper; [A.D. 1817?]–1826. Oblong folio. See also vol. i, pp. 169, 452; and under Trios (1821), below.

SONGS by Thomas Moore, the poet, sent by him to James Power, the music-publisher, for insertion in his *Popular National Airs* (1818–about 1826). The poet's original MSS. of the words and melodies as sent by Power to Sir John Stevenson and Sir Henry Rowley Bishop, together with the autograph scores made by them of the symphonies and accompaniments, which they were commissioned to write. Stevenson was only responsible for those in no. 1 and no. 4 (?). The Roman figures below, in square brackets, refer to the numbers in the above publication.

1. "The Crystal-Hunters," beg. "O'er mountains bright." 1821. [Swiss air. III.] f. 1.
2. "Then fare thee well": old English air, 1819. [II.] ff. 6, 8.
3. "There comes a time": German air, 1819. [II.] The original air by Beethoven, which Moore supplied to Bishop (ff. 11, 12), appears to have been rejected by him. f. 9.
4. "Those evening Bells"; [to the air "The bells of St. Petersburgh."] The accompaniments were composed by Stevenson, probably in 1817, as the song appears in the first number of the *Popular National Airs*. f. 14.
5. "Tho 'tis all but a dream," 1822. [French air. IV.] ff. 15, 17.
6. "When Love is kind": Austrian melody, 1826. ff. 18, 20.

Additional 29997, f. 31.

Paper; about 1817. Oblong folio. See also under String Quartets (1826), in vol. iii.

SKETCH in pencil, in Beethoven's hand, of a setting of the words "gehet . . . findet nicht." [From his song "Resignation," composed about 1817.]

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Additional 31467, ff. 108b–111.

Paper; about 1817? Folio. See also under Pianoforte Solos (1785), in vol. iii.

SONGS, with pianoforte accompaniment, in score, most of them anonymous.

1. "Hopping along," or "A Gay Little Goldfinch." f. 109.
2. "The Last Word," beg. "The Gentlemen say that we chatter too fast." Sung by Mrs. Bland. f. 109b.
3. "Far from me my lover flies." First few bars only. The original appears to have been scored for an orchestra, including clarinets. f. 111.

Additional 29387, f. 1.

Paper; about 1818 (watermark). Small oblong quarto. See also vol. i, p. 124.

"AULD ROBIN Gray," beg. "Young Jamie lou'd me weel"; with a bass for pianoforte, in score. By Rev. W[illiam] Leeves, Rector of Wrington, co. Somerset. *Autograph.* The MS. was enclosed in a letter, dated 1834, from Andrew Loder, organist of Ashbourne, to William Ayrton, editor of *The Musical Library*, 1834. Apparently not the original MS., but a later copy made by the composer at Loder's request.

Additional 34803, 34804, *passim.*

Paper; A.D. 1820–1824, *etc.* Quarto, Oblong folio. Presented by Richard Alexander Streatfeild, Esq. See also vol. i, pp. 233, 454 (2); above, pp. 10, 11, 117, and 384; below, under Songs (1847) and Trios (1822); and under Organ Solos (before 1863) and Pianoforte Concertos (1807) in vol. iii.

COLLECTION of Songs, *etc.*, most of them with pianoforte accompaniment, in score, by J[ohn] Lodge-Ellerton. *Autograph.* Nos. 6, 8–10, 25 and 29 are published. In two volumes.

34803. 1. "Thou canst not know the gen'rous mind" (1820); with accompaniments for flutes, clarinets, horns, violins, tenor and bass. f. 2.
2. "Θελω λεγειν Ατρειδας." Dedicated to the Hon. Alfred Curzon. f. 5b.
3. "Caro, son tua"; with accompaniments as in no. 1. f. 6b.
4. "One struggle more" (1822). f. 15.
5. "Flow, ye tears of sorrow" (1822). f. 17.
6. "'Tis sweet to hear at midnight" (1820). Dedicated to Lady Belfast. f. 18.
7. "Maid of Athens" (1822). Dedicated to Archer Clive. f. 19.
8. "Away, away, ye notes of woe" (1822). f. 20b.
9. "I saw thee weep" (1822). f. 21b.
10. "There be none of beauty's daughters" (1822). Dedicated to the Hon. William Wingfield. f. 22b.
11. "Farewell, if ever fondest prayer" (1822). Dedicated to Rev. Charles Douglas Beckford. f. 25.
12. "From Chindara's warbling fount," beg. with a recitative "And now a spirit form'd, 'twould seem." f. 26b.
13. "Nay, smile not at my sullen brow": Romance. Dedicated to C. S. Croker, 1823. f. 32.
14. "Whene'er I see those smiling eyes" (1823). Dedicated to Edward Bligh. f. 41.
15. "Has sorrow thy young days shaded" (1823). f. 42b.
16. "Non so donde viene" (1823). Dedicated to Count Ferdinand de Galen. f. 44.
17. "They fell devoted but undying"

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(1823). Composed for Miss Whitby. f. 46.
18. "Va, più non dirmi infida" (1823): Canzonet composed for Lady Hodson. f. 47.
19. "My soul is dark" (1823). f. 48.
20. "Crudele mi chiami": Aria. (1823). f. 49b.
21. "Misera tu non sei" (1823). f. 50b.
22. "There's a bliss beyond all" (1823). f. 51b.
23. "In many a strain of grief and joy" (1823). f. 53b.
24. "Oh sigh not thus" (1824). f. 57b.
25. "Adieu, adieu, my native shore" (1824). f. 58b.
26. "Farewell, farewell to thee, Araby's daughter." f. 60.
27. "She walks in beauty" (1824). f. 60b.
28. "When we two parted" (1824). f. 61b.
29. "In vain my lyre would lightly breathe." *Unfinished.* f. 62b.
30. "Tell me not of joys above" (1824). f. 63b.
31. "I'll turn through many a future year." f. 64.
32. "'Tis silent all." f. 65b.
33. "'Gainst thine enchanting eyes" (1827). f. 66b.

34804. 1. "Go, leave me weep." Romance. f. 3.
2. "Leb wohl, mein Herz." Two copies. ff. 5, 7.
3. "Lass mich träumen." f. 9.
4. "Bertrams Grablied," beg. "Begraben er ward um Mitternacht." Translated from Sir Walter Scott by Dr. [L.] Rovenhagen. f. 11.

Additional 24308, *passim*.

Paper; A.D. 1821, *etc.* Quarto and oblong quarto. Belonged to Dr. H. Gauntlett. See also above, p. 95.

Songs, with pianoforte accompaniment, in score, by Michael Kelly.

1. "Lucid streams" (1821). Possibly *autograph.* f. 2.
2. "There is a Sigh." f. 4.
3. "When I know your kind looks are bestow'd on another." Watermark 1822. f. 6.
4. "Nay, let the stricken Deer (poor thing) go weep." Words by R. C. Dallas. Same watermark. f. 8.
5. "Sweet was the bloom of morn." f. 13.

Additional 32188, ff. 2–32b, 35, 68.

Paper; A.D. 1822 (see below), *etc.* Folio, *etc.* See also above, pp. 425, 459 (2); and under Pianoforte Solos (early 19th cent.), in vol. iii.

I. Words and melodies of some Scotch songs sent by George Thomson, of Edinburgh, to Johann Nepomuk Hummel, for the latter to write accompaniments to them. Nos. 1–3 were sent in 1831; the others, in 1829. For the accompaniments, see Add. 32189, ff. 110–132b, below.

1. "The smiling spring." f. 2.
2. "I see the flowers." *ib.*
3. "What ails this heart." *ib.*
4. "When the stream is flowing." f. 3.
5. "True-hearted was he." *ib.*
6. "Here is the glen." *ib.*
7. "I know not why." f. 3b.
8. "O were I on Parnassus' hill." *ib.*
9. "Again rejoicing Nature sees." f. 4.
10. "Poor flutt'ring heart." *ib.*
11. "Pibroch of Donald Dhu." f. 4b.
12. "The blossom that silver'd the tree." f. 5.
13. "Came you by Athole." *ib.*
14. "The sun upon the Weirdlaw hill." f. 5b.
15. "Will ye go, Lassie." *ib.*

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II. Songs in the autograph of J. N. Hummel, in score:—

16. "Beneath the Laurels' friendly shade"; with flutes, horns, bassoons, and strings. At the end additional vocal and instrumental parts are given. f. 8.
17. "Festgesang am 28ten August [1]822 von [Friedrich Wilhelm] Riemer und Hummel"; consisting of several verses, some for a tenor and others for a bass voice, and a refrain for chorus, with pianoforte accompaniment, in score, and additional vocal parts at the end. Begins "Heute lasst im edlen Kreis'." f. 35.
18. "Tyrolienne pour la Malibran" (op. 118), beg. "Carina, senti un poco"; with symphony and accompaniments for flutes, clarinets, bassoons, horns, and strings. f. 68.

Additional 32586, *passim*.

Paper; A.D. 1823–1826. Oblong folio. The MS. was presented by the composer to his friend David Barber in 1826. It is said to have belonged afterwards to John Hullah. See also above, pp. 96, 463; under Trios (1825), below; and under Pianoforte Solos (1825), in vol. iii.

SONGS, with pianoforte accompaniment, in score, by John Barnett. *Autograph*. Composed, except where the contrary is stated, in 1825.

1. "What is love." f. 3.
2. "My dulcet Lute," beg. "The gems are bright." f. 6.
3. "Fair Evening star," beg. "The shadow darkens." Published by Cramer and Co. f. 8.
4. "The Twilight Serenade," beg. "Rich is the sun." 1826. Words by Barry Cornwall. f. 14.
5. "The Sailor's Dream," beg. "The winds and waves were struggling." f. 18.
6. "Wilt thou gang with me, Mary," beg. "There's the daisy." f. 21.
7. "Maid of Athens." The last two verses are *printed*. f. 23.
8. "The Garden of Roses," beg. "I enter the garden of roses." f. 25.
9. "Mary Stuart," beg. "Pent within her prison." The music is "a paraphraze on 'Lewis Gordon.'" f. 26.
10. "A rose of the desert." f. 28.
11. "The First rose of Summer," beg. "When the first rose of summer." ff. 31–32.
12. "The Maid of Devon," beg. "How pleasant the banks." 1826. Words by Robert Burns. f. 36.
13. "Fair Geraldine," beg. "As the stars are to evening." 1824. f. 40.
14. "In vain I call." f. 42.
15. "The Token Flowers," beg. "Damsel fair." 1826. f. 45.
16. "Cauld Kail of Aberden" (*sic*), beg. "There's cauld kail in Aberdeen." f. 47.
17. "Oh, Kenmure's on and awa." f. 47b.
18. "Comin' thro' the rye," beg. "Gin a body meet a body." f. 48.
19. "Tak your auld cloak," beg. "In winter, when the rain rained cauld." Undated. f. 48b.
20. "My native land, good night," beg. "Adieu, adieu, my native land." f. 58.
21. "Non temer, mia dolce speme": Canzonet, 1823. f. 65.
22. "When others saw thee." f. 69.
23. "Oh come to the Bark." Arranged from the Bath waltz. Words by Harry Stoe Van Dyk. Undated. f. 70.

Additional 30246, ff. 7–13b.

Paper; [A.D. 1824]. Oblong folio. See also above, p. 414.

SONG ["IL PIANTO delle Muse in morte di Lord Byron," 1824], for a tenor voice, with a sextet (? Muses) and 3-part chorus, accompanied

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by flutes, oboes, clarinets, horns, bassoons, strings, pianoforte, and harp, in score, by Rossini. *Autograph.* Begins "Ahi, qual destin crudel."

Additional 31812, f. 120b.

Paper; about 1824. Quarto. See also above, p. 114.

AIR, dated 1558 and said to be French, with figured bass, in score. Apparently in the hand of John Jeffery, 1824.

Additional 30521, ff. 7–18b *passim*.

Paper; A.D. 1824, *etc.* Quarto. The MS. apparently belonged to Miss — Bloomfield. See also above, pp. 44, 113; also under Trios, below.

SONGS, with figured bass for pianoforte, in score, by Matthew Cooke, organist of St. George's Church, Bloomsbury. *Autograph.* Words from *The Remains*, by Robert Bloomfield. Nos. 1–3 are dated 1824; no. 4 is undated (watermark 1823).

1. "The Man in the Moon." f. 7.
2. "Love in a show'r." f. 10b.
3. "A Grey Owl was I." f. 12.
4. "News from Worthing," beg. "Brother Jack." f. 17.

Additional 35271.

Paper; ff. 9. About 1825. Oblong duodecimo.

"SCHOTTISCHE National (*sic*) Melodien"; with symphonies and accompaniments for flute, violin, violoncello, and pianoforte, in score, by Karl Maria von Weber. They are all published in George Thomson's Collection of Scottish airs, in which they are said to have been composed in 1825.

1. "O kom, Geliebter" ("O come then, Love"); with *autograph* corrections. ff. 1b, 9.
2. "Der Troubadour," beg. "Mein Arm ist im Dienste des Vaterlands" ("My arm, it is my Country's"). f. 2.
3. "Kalte Armuth" ("O poortith cauld"). f. 2b.
4. "Bonnie Dundee," beg. "Ihr allein" ("And still to her charms"); with *autograph* corrections. ff. 3b, 9b.
5. "Und ehe ich ihm untreu werde" ("And ye shall walk in silk attire"). f. 4b.
6. "Ein Soldat bin ich" ("A soldier am I"). f. 5b.
7. "John Anderson, mein John." f. 6b.
8. "O, mein Liebchen" ("O, my love is like the red, red rose"). f. 7.
9. "Robin ist mein Einziger" ("Robin is my only Jo"). f. 8.
10. "Dein bin ich, meine . . . Nansy." f. 8b.

Additional 32183, ff. 154, 160–166b.

Paper; A.D. 1826, *etc.* Small quarto and oblong folio. See also vol. i, p. 231.

SONGS with pianoforte accompaniment, in score. No. 1 is anonymous; nos. 2–5 are by Karl Eberwein, and have a chorus in unison.

1. "Um mich rauschen Himmel's Töne." [To J. N. Hummel, on his birthday.] 1826. *Autograph.* f. 154.

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2. "Zwei Mädchen sandte Gott herab." f. 160.
3. "Ohne Leben lebt der Welt." ff. 160b, 167.
4. "Wer nicht in Freundes Kreis' sich freu'n." f. 162b.
5. Another song, without the words. f. 166b.

Additional 35270

Paper; ff. 56. About 1826–1831. Small quarto.

SCOTCH SONGS, with symphonies and accompaniments for flute, violin, violoncello, and pianoforte, in score, by J. N. Hummel. Most of them are published in George Thomson's Collection of Scottish Airs, from which most of the dates given below are taken.

I. "12 Scotch Songs" [1830], mostly published.

1. "The happy Miller," beg. "When the stream is flowing." f. 2b.
2. "Admiration," beg. "True-hearted was he." f. 4b.
3. "The Lover expecting his Mistress," beg. "Here is the glin." f. 8.
4. "The Lover addressing his Mistress," beg. "I know not why." f. 11.
5. "Constancy and Ardour," beg. "O were I on Parnassus' hill." f. 14b.
6. "Despondency," beg. "Again rejoicing"; with *autograph* corrections. ff. 17b, 40.
7. "The Lover deploring his Fate," beg. "Poor flutt'ring heart." f. 21.
8. "Highland Pibroch," beg. "Pibroch of Donald Dhu"; with *autograph* corrections. ff. 24, 41.
9. "The maid deserted," beg. "The blossom that silver'd the tree"; with *autograph* corrections. ff. 27, 42b.
10. "Loyalty of the Highlanders," beg. "Came you by Akole" (*sic*). f. 30b.
11. "Evening," beg. "The sun upon the Weirdlaw hill"; with *autograph* corrections. ff. 33b, 43b.
12. "The Peasant courting," beg. "Will ye go, Lassie." f. 36b.

II. "Five Scottish Songs" [1826]; published.

13. "Why weep you by the tide, lady." f. 45b.
14. "My heart is sore." f. 47.
15. "I saw thee weep." The melody by "G. T[homson]." f. 49.
16. "A Chieftain to the Highlands bound." f. 51.
17. "At ev'n, when on each heather-bell." f. 53.

III. "Three Scotsh Songs"; sent by the composer in April, 1832, but probably composed in the preceding year. *Autograph.*

18. "The smiling spring." f. 55.
19. "I see the flowers." f. 55.
20. "What ails this heart." f. 55b.

Additional 32238, ff. 94–100b.

Paper; A.D. 1829. Octavo. See also under Symphonies (1816), *etc.*, in vol. iii.

"DIE nächtliche Heerschau," beg. "Nachts um die Zwölfte Stunde"; for a mezzo-soprano voice, with pianoforte accompaniment, in score, by Sigismund Neukomm. *Autograph.* Words by Baron [Joseph Christian] Zedlitz.

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Additional 32189, ff. 1–57 *passim*, 105–142.

Paper; A.D. 1829, *etc.* Oblong folio, *etc.* See also above, pp. 51, 316.

Songs, with pianoforte accompaniment (unless the contrary is stated), in score, in the hand, and probably the composition, of J. N. Hummel, though his name is only appended to nos. 4 and 16.

1. "Here rests his head": Epitaph. Melody only. f. 1.
2. "Se[e] the blushing morn." f. 3.
3. "Chantons l'ami"; with a refrain for chorus. f. 4.
4. "Séparés par le cours des ondes"; described as "Couplets [pour la] Comtesse Rosalie de Rzrewuska (*sic*) née P[rin]cesse Lubomirska." f. 7.
5. "Toute la vie ayes etudié"; words by —— Cuny. f. 9.
6. "Tu me dis refrain menteur": Romance. f. 13.
7. "Eins nur." Melody only. f. 14.
8. "Es ist ein Mädel." Melody only. f. 15.
9. "Zu Göthen's 80ste Geburtstag" [1829]. This and nos. 10–12 (without words) appear to have been copied about the same time. f. 16.
10. Romanze, in E♭ (𝄴 time). f. 18b.
11. "Meine Geliebte." f. 20b.
12. "Neidisch trennen Thal und Hügel"; followed by the original draft. ff. 26, 28.
13. "O ihr Geliebten": Romance. f. 29.
14. "Die Sehnsucht," beg. "Die stille Nacht." f. 30.
15. "Der Whist-spieler," beg. "Ach, Gott, das ganze Leben." f. 32.
16. "Dem edlen Schmaucher-orden." Words by [J. Aloys] Blumau[e]r. f. 35.
17. "Der hat nichts gesehen der nie in Wien war." f. 38.
18. "Als d' Jude unsern Herrn habe g'fanger g'habt." f. 38b.
19. "Ich ward zu Wien in Östreich geboren." ff. 41b, 43.
20. "Bald ist das Patrocinium." f. 45.
21. "Der Nachts wenn alles schläft." f. 47.
22. "Der Tanz-meister," beg. "Trallal, fein langsam." f. 51.
23. "Das ist alles aus." Melody only. f. 52.
24. "Cieco ciascun mi crede." f. 56.

Nos. 25–42 are described as "Russische Original Lieder." They are accompanied by a bass, partly figured, for pianoforte.

25–28. "Akh ruichenki," "Kakh vecherr toska napadala," "Akh kakh totno," and "Vspomni moi lyu." f. 105.
29–32. "Kakh prokhodit," "Tem tebya ya ogorchila," "Ya poidu," and "Vo polye bereza." f. 105b.
33–35. "Natalhyushki," "Akh u nashikh," and "Ay na gorye." f. 106.
36–39. "Vui razdaytes," "Akh vosadu," "Akh u tushka," and "Kakh poshlina." f. 106b.
40–42. "Za svyatuimi," "Za dolati," and "Uzh ya zoloto khoronyu." f. 107.

Nos. 43–48 (f. 108) are described as "Schottische Melodien."

43. "Maggie Lauder," beg. "Wha wadna be in love."
44. "Auld Robin Gray," beg. "When the sheep are in the fauld."
45. "The blue bell of Scotland," beg. "O where, tell me where, is your highland laddie gone."
46. "Macpherson's farewell," beg. "Farewell, ye dungeons."
47. "The auld gudeman," beg. "I'll hae my coat o' good snuff-brown."
48. "The weary pund o' tow."

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Nos. 49–59 are "Irländsche Lieder."

49. "The Shamrock," beg. "Thro' Erin's Isle." f. 108b.
50. "'Tis the last rose of summer." *ib.*
51. "The minstrel boy." *ib.*
52. "Oh had we some bright little isle of our own." *ib.*
53. "Oh doubt me not." f. 109.
54. "No, not more welcome." *ib.*
55. "The time I've lost in wooing." *ib.*
56. "Come, rest in this bosom." *ib.*
57. "When cold in the earth." f. 109b.
58. "To ladies' eyes." *ib.*
59. "This earth is the planet." *ib.*

Nos. 60–79 are Scotch, and have accompaniments for flute, violin, violoncello, and pianoforte, written for George Thomson of Edinburgh, nos. 60–62 in 1831, nos. 63–74 in 1829. The initial words of these fifteen songs are given in the description of Add. 32188, where they occur (f. 2–5b) in the same order (see Songs, 1822, above, p. 628), and in Index I. Nos. 75–79 were published by Thomson in 1826.

75. "Why weep you by the tide, Lady." f. 133.
76. "My heart is sore." f. 135.
77. "I saw thee weep." f. 137.
78. "Lord Ullin's daughter," beg. "A chieftain to the Highlands bound." f. 139.
79. "At ev'n, when on each heather-bell." f. 141.

Additional 36966–36968, *passim*.

Paper; A.D. 1830–1834. Oblong folio. Bequeathed in 1904 by Edward Wrey Whinfield, Esq. See also under Cantatas (above, p. 22), Duets (p. 96), and Glees (p. 118).

Songs composed by Sir Henry Rowley Bishop for Vauxhall Gardens, with instrumental symphonies and accompaniments, in two separate scores. Written for horns, clarinets, flutes (traversi or ottavini, or both), bassoons, and strings; generally also trumpets and oboes; frequently kettledrums and trombones; and occasionally also bugle, castanets, bass-drum, side-drum, cymbals, and triangle. Many of the names of the singers are given in pencil, among them being Mrs. [Ann] Bishop and [John] Templeton.

36966. All the songs in this volume are dated 1830.

1. "The Parting of Hofer," beg. "As on his country, wreck'd, he gazed." f. 25.
2. "The Orphan Savoyard": Ballad, beg. "Far distant lies my native home." f. 37.
3. "The Banners red." f. 42.
4. "The Bloom is on the Rye," beg. "My pretty Jane." f. 51.
5. "Give me the golden violet." f. 57.
6. "The Lad in the Jacket of Blue," beg. "My love is a Sailor." f. 65.
7. "The heart that ne'er turn'd from a friend," beg. "Give me the strain that is simple and light." f. 73.
8. "The Butterfly," beg. "Butterfly, butterfly." f. 80.
9. "The Lavender Girl": Cavatina, beg. "Do you want any blooming Lavender?" f. 88.
10. "The Sale of husbands," beg. "Hail to you, lovely women." f. 110.
11. "The Sale of wives," beg. "Some ladies I have." f. 133.
12. "The Ladies of Otaheite," beg. "'Twas at the time." f. 154.

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36967. Nos. 1–11 in this volume are dated 1831, the others 1832.

1. "The Troubadour's return," beg. "Pearly tears she sadly shed." f. 12.
2. "Sly little Love to my cottage came." f. 22.
3. "Ah! why does that lip." f. 29.
4. "Fanny Green." f. 36.
5. "I'll range life's gayest garden." f. 43.
6. "Sweet, sweet Heart's-ease," beg. "Yes, meekest rosebuds wear a thorn." f. 51.
7. "Not to night," beg. "December snow is falling fast." f. 58.
8. "The Spanish Girl," beg. "'Twas at the joyous carnival." f. 65.
9. "Not you, nor you," beg. "There is a Lad in our town." f. 73.
10. "The Bride of a Soldier." f. 81.
11. "Indian Girl's song," beg. "We met on the cliff." f. 93.
12. "Weigh'd in the balance together." f. 143.
13. "The heart that loves sincerely," beg. "In distant clime." f. 151.
14. "I'll forsake thee never." f. 156.
15. "The Bruce is on the Hill," beg. "Now fare thee weel." f. 170.
16. "Gondolier, Gondolier!" f. 176.
17. "Penitent Love in a Hermit's Cell," beg. "So fickle of late." f. 180.
18. "Where the purple Cornflowers blow," beg. "Bluely shine the summer skies." f. 186.

36968. Nos. 2, 6, 8, 11–14, 16, and 17 in this volume are dated 1834, the others 1833.

1. "Thy smile was sweet": Ballad. f. 1.
2. "When woe on the bosom of mercy reposes": Ballad. f. 16.
3. "A tight little bark." f. 21.
4. "I've a poor little, weak little, heart." f. 33.
5. "If I were a Fairy." f. 39.
6. "Fly, tyrant Slav'ry": Recitative and Air "on the Emancipation from Negro Slavery." f. 46.
7. "Nelson," beg. "See the shade of great Nelson": Recitative and Air. f. 100.
8. "Come, come, come to my island home." f. 116.
9. "Saint George for England," beg. "I love the sweet sounds of a lady's song." f. 130.
10. "Merrily, merrily trip we." f. 135.
11. "Shall this wild valley be our home": Ballad. f. 141.
12. "The trees are bright with shoots of green": Ballad. f. 146.
13. "The moon looks pale": Serenade. f. 164.
14. "The Esquimaux' song," beg. "With thee I chased the bounding deer." f. 170.
15. "Grief was meant not for youth." f. 176.
16. "Thou wert lovely to my sight." f. 188.
17. "Silver Star," beg. "Bright star of even." f. 192.
18. "Pretty Jeannette." f. 214.
19. "We never yet with whispers seal'd": Ballad. f. 225.
20. "My native Hills," beg. "I love the hills." f. 229.
21. "Cull the rose of love": Rondo. f. 235.
22. "Deep in thy heart," beg. "Say when this cheek." f. 246.
23. "Dear one, a kiss," beg. "What is it, when absent from thee": Ballad. f. 250.

Additional 30245.

Paper; ff. 4. A.D. 1831. Octavo.

"How many Summers, love, have I been thine"; with pianoforte accompaniment, in score, by Sigismund Neukomm. Dedicated to Mrs. Procter, wife of Bryan Waller Procter, *alias* Barry Cornwall, the author of the words. *Autograph.*

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Additional 32179, f. 65.

Paper; about 1831. Folio. See also vol. i, p. 450, and under various headings in vol. iii.

"Le Rossignol": a Russian song with pianoforte accompaniment, in score, the music by Alexander Alabieff, the words by Baron Delvich, beg. "Soloveë moë." *Printed.* Presented to [J. N.] Hummel by Madame Albrecht and her sister Mlle. Espérance de Lang, Dresden, 1831.

Additional 35027, ff. 4, 39b.

Paper; A.D. 1835, *etc.* Quarto and small oblong folio. See also vol. i, p. 195, under various headings in vol. iii, and in the *Catalogue of Additions for* 1894–1899.

Songs from an Album of Miss Eliza Wesley.

1. "Good night! Ah, no"; with pianoforte accompaniment. "Thos Adams," 1835. *Autograph.* Words by P. B. Shelley. f. 4.
2. "La Bella Pastorella." "Handel." *Facsimile.* f. 39b.

Additional 32670, f. 7.

Paper; 1836–1843. Oblong quarto. See also above, p. 427.

Melody and words of a Ballad written for Mme Lablache, beg. "When I list to thy voice." From a sketch-book of compositions by M. W. Balfe.

Additional 35026, ff. 10–50 *passim.*

Paper; A.D. 1836–1854. Quarto. See also under Albums (1836–1895) in vol. iii.

Short songs, or fragments of songs, with pianoforte accompaniment, in score. *Autograph*, unless the contrary is stated.

1. "Il nome indovinato," beg. "Voi vorreste il nome amato": Canzonetta. "Domenico Dragonetti" [?1836]. f. 10.
2. "When the night-bird is singing": Serenade. "Henry John Gauntlett," 1836. f. 18.
3. "Addio, Teresa." Eight bars of the melody only, in the hand of Giuditta Pasta [?1837]. f. 24b.
4. "I'll speak of thee." Beginning only. "Maria B. Hawes," 1841. f. 32.
5. "Bright be the place of thy soul." Beginning only. "Charlotte Ann Birch," 1841. f. 35.
6. "Mama is so very particular." *Imperfect* at the end. "John Parry," 1841. f. 36.
7. "The skipper, he stood beside the helm." Beginning only. "J. L. Hatton," 1854. f. 50.

Additional 32669, ff. 2b, 29b.

Paper; A.D. 1837, *etc.* (see below). Oblong folio. See also above, p. 425.

Songs, from one of M. W. Balfe's Sketch-books.

1. "'Bel' Amie,' or 'The Lay of the Troubadour,'" beg. "Gentle river"; with pianoforte accompaniment. Words by Bulwer. f. 2b.

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2. "They bind with costly pearls my brow": Ballad, without accompaniment. [Published as "Scaramuccia" in 1837.] f. 29b.

Additional 35023, ff. 21–26.

Paper; about 1837, *etc.* Quarto. See also vol. i, p. 100.

I. Songs with pianoforte accompaniment, copied by Samuel Wesley for his daughter Eliza Wesley, about the last year of his life (1837).

1. "Tell her I love her." "Shield." f. 21.
2. "I loved thee in thy Spring-time." "Herbert Rodwell." f. 23b.

II. "Solo imparai da forte": bass Aria. Vocal part only. By Righini. f. 25.

Additional 14343, ff. 2b–45b *passim.*

Paper; about 1839. Oblong folio. See also above, p. 119.

Songs, with pianoforte accompaniment, frequently represented by a bass (generally figured), in score, by Samuel Wesley. In the hand of V. Novello.

1. "Dum vivimus vivamus," beg. "Mihi est propositum"; with 4-part chorus and translation in the hand of Leigh Hunt. f. 2b.
2. "Come Stella," 1801. Words from Dr. Johnson's "Ode to Summer." f. 6b.
3. "Parting to Death we may compare," 1788 or 1784. f. 7b.
4. "Fairy Minstrels." Words by W. B. Kingston. f. 18b.
5. "Yes, Daphne," 1785. f. 27.
6. "Phere moi cupellon." Words from Anacreon. f. 29.
7. "Adieu, ye jovial youths," about 1785. Words by Shenstone. f. 29b.
8. "The rising Sun of Freedom." The words written "on Mr. Fox's Birthday." f. 42b.
9. "Not Heav'n itself," 1804. Words from Horace, translated by Dryden. f. 43.
10. "In radiant splendor," 1816; apparently copied in 1839. Words by the Rev. John Davies. f. 45b.

Additional 32671, f. 30b.

Paper; about 1842 (see below). Oblong quarto. See also above, p. 430.

Sketch of ballad, "I'll do thy bidding, mother dear," by Michael William Balfe. [Published in 1842.]

Additional 34804, f. 30.

Paper; A.D. 1847. Oblong folio. See also above, p. 627.

"Wer unter eines Mädchens Hand": comic song, with accompaniments for violins, violas, flutes, oboes, bassoons, violoncello and bass, in full score, by Philip Cipriani Hambly Potter. *Autograph.* The end is lost.

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Egerton 2736, ff. 49, 57, 61.

Paper; A.D. 1847, *etc.* Folio. See also above, p. 442.

SONGS with pianoforte accompaniment, in score, by Michael William Balfe.

1. "Ahi! forse in tal momento": Recitative and Aria, composed for Jenny Lind. [Published in 1847.] *Autograph.* ff. 49–52.
2. "I saw a love": Ballad. [Published in 1889.] Words by F. Savile Clarke. f. 57.
3. "Let us haste." Words by W. A. Barrett. f. 61.

Printed Book, K. 7, f. 16 (beginning and end).

Paper; first half of 19th cent. Folio.

FRENCH SONGS with pianoforte accompaniment (except to no. 13), in score. Nos. 1–13 are inserted at the beginning of the volume; nos. 14–24, at the end.

1. "Une fleur en hiver," beg. "Angéline est le nom." "L. Clapisson." Words by Émile Barateau.
2. "Mère et Sœur": Romance, beg. "Avant de franchir la frontière." "Édouard Brug[u]ière." Words by Félix Duvert.
3. "Le doux air de Venise," beg. "La la la, sur le bord de la mer." "[A. M.] Panseron." Words by E. Barateau.
4. "Vois tu cette nacelle": Barcarolle. "Amédé[e] de Beauplan."
5. "Bonheur de se revoir." By the same. Words by — Guittinger.
6. "Rendez moi mon léger Bateau": Barcarolle," beg. "On m'avait dit." "Édouard Brugière." Words by — St. Elme Champs.
7. "Tu n'aimes plus." Words and music by "J. Meifred."
8. "Ma vieille tante Marguerite." "Auguste Nourrit."
9. "Le Rève," beg. "Un soir, accablé de tristesse." "[H.] Romagnesi."
10. "Le chant du départ," beg. "La victoire en chantant"; arranged from a "hymne guerrier," by "Méhul."
11. "Vne nuit sur l'eau," beg. "La lune ronde." "Hippolyte Monpou."
12. "La Montagnarde," beg. "O toi, ma compagne fidèle." Words and music by "Frédéric Bérat."
13. "Jean ne ment pas," beg. "Tous les jours pourquoi, ma chère." "[J.] É[tienn]e Arnaud." Words by "É. Barateau."
14. "Jacquot": Chansonette, beg. "Du haut en bas." "J. J. Masset." Words by Hippolyte and Théodore Cogniard.
15. "Ne soyez plus si belle," beg. "Hier vous étiez grande dame." "Le C[om]te Ab[el] d'Adhémar" (b. 1812). Words by Le Vicomte Fr. de la Bouillerie.
16. "La Bague de ma Mère," beg. "Prends l'anneau." "A. Marquerie." Words by — Desrameaux.
17. "Le Pardon": Romance, beg. "Pardonne moi, j'attends de toi." Words and music by "Amédée de B[e]auplan."
18. "Pardonne Lui," beg. "Comme une frèle sensitive." "A. Marquerie." Words by Gabrielle Jobey.
19. "La Peur," beg. "Ne me regardez pas ainsi." "A. Grisar." Words by Andrè van Hasselt.
20. "Plus de Mère," beg. "Pitié, Madame." "Loïsa Puget." Words by G[ustave] Lemoine.
21. "La Branche d'amandier," beg. "De l'amandier tige fleurie." "Henry Cohen." Words by Lamartine.
22. "Mon Pays," beg. "Oui, je t' aime." "Loïsa Puget." Words by Lemoine.

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23. "La Jeune Allemande," beg. "Viens, Arthur." "Auguste Andrade." Words by [Louis] Crevel de Charlemagne.

24. "Le Soleil de ma Bretagne," beg. "La mer m'attend." "Loïsa Puget." Words by G. Lemoine (?).

Additional 29803, f. 5.

Paper; A.D. 1850. Oblong folio. See also under Pianoforte Solos (1872) and Pianoforte Concertos (18th–19th cent.), in vol. iii.

"Mi lagnerò tacendo della mia sorte": Canzonetta, apparently no. 10 of a series by Rossini, dated "Firenze, 10 Giugno, 1850." *Autograph.*

Additional 33965, f. 73b.

Paper; A.D. 1855. Small folio. See also under various headings in vol. iii.

"Wanted—a Governess," with the pianoforte accompaniment to the first two bars, in score, composed in 1840 by John [Orlando] Parry. *Autograph.* First verse only. Added by the composer at the end of a letter to Henry Phillips, the singer, 30 July, 1855.

Additional 32672, ff. 58b–63 *passim.*

Paper; A.D. 1858–9, *etc.* Folio. See also above, p. 432.

Sketches of compositions for a single voice, by Michael William Balfe. Nos. 3 and 4 have pianoforte accompaniment.

1. "Oh take me to thy heart again" [1858]. f. 58b.
2. "Nelly Gray," beg. "I often dream": Solo and chorus [1859]. f. 59b.
3. "Trust me not at all, or all in all," beg. "In love, if love be love" [1865?]. f. 60b.
4. "Turn, fortune, turn thy wheel." f. 63.

Additional 35028, ff. 37–62.

Paper; A.D. 1860. Quarto. See also above, pp. 47, 97, 119; and under Trios, below.

Ariettas, *etc.*, most of them with a figured bass for the harpsichord, and (unless the contrary is stated) composed in 1783 by Samuel Wesley. Copied by Eliza Wesley in 1860, from the originals in the possession of John Wesley.

1. "Louisa, view the melting Tears." Undated. f. 37.
2. "Adieu, ye jovial youths." f. 38.
3. "The world, my dear Mira, is full of deceit": Aria, with harpsichord accompaniment. Composed for the Duchess of Norfolk, in 1784. f. 40.
4. "Yes, Daphne, in your face I find," 1781. f. 42.
5. "When we see a lover languish." f. 44.
6. "Too late for redress." f. 45.
7. "Pale mirror of resplendent light." Undated. f. 47.
8. "Love 's but the frailty of the Mind." f. 49.
9. "O, how to bid my love adieu." f. 51.
10. "Parting to death we will compare." f. 53.
11. "The white-robed hours." f. 55.
12. "Armin's Lamentation for the loss

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of his Daughter," beg. "Alone on the Sea-beat Rock"; with accompaniments for 2 violas and a bass, in score. 1784. f. 56.

13. "Swift's 'Song in the Modern Taste,'" beg. "Flutt'ring spread thy purple Pinions." f. 60.

Additional 37046, *passim.*

Paper; A.D. 1869, 1870. Quarto. See also under Part-songs (above, p. 456).

SKETCHES of songs in the hand of John Liptrot Hatton, mostly with pianoforte accompaniment, in score, composed in 1869 and 1870. The names of the authors of the words are generally given, and in many cases those of the publishers to whom songs were afterwards sent. Some appear, however, to have remained unpublished.

1. "Little May"; written for Mme. Edith Wynne. Four bars, melody only. f. 19.
2. "Ye soldiers, sailors, volunteers"; with orchestra. f. 19b.
3. "The Ivy-tree," beg. "I love to see." ff. 19b, 20b–21.
4. "The Secret of the Sea," beg. "Ah, what pleasant visions." ff. 42b, 43.
5. "Peter the Potter." ff. 45b, 46.
6. "My thoughts are all of thee," beg. "I think of thee"; with violoncello, *etc.* ff. 47b–48b.
7. "Absent from thee," beg. "The one sad, bitter thought"; with violoncello, *etc.* f. 51b.
8. "If a man does his duty." f. 52b.
9. "Thoughts of the past," beg. "'Tis sweet, 'tis sweet." f. 53.
10. "Oh, give me a home on the dark, blue sea." f. 53b.
11. "The Bass-singer," beg. "Let tenors sing." f. 54.
12. "The River, the bonnie bright River," beg. "O, the river." f. 55b.
13. "The moon-beams are shining." f. 57b.
14. "The Xmas Welcome," beg. "A welcome home." ff. 63b, 64.
15. "The coming storm," beg. "Hark to the sound of the Ocean." f. 65b.
16. "'The Farmer's Son,' or 'The Hidden Treasure,'" beg. "Come hither, my son." [Published in 1870 as "A Father's parting gift."] f. 66.
17. "Over the snow," beg. "Oh, star-beams and moonbeams gleam." f. 66b.
18. "Australia," beg. "O'er many a foaming billow." f. 67.
19. "The Tinker," beg. "A tinker all grimy and black." ff. 69b–70.
20. "The heart's echo," beg. "When the soft summer twilight." f. 79b.
21. "Where'er thou art," beg. "You ask me if I sigh." f. 80.
22. "The Farmer's Boy," beg. "The Sun had set." f. 83b.
23. "The Street-Sweeper," beg. "At a crossing of the Strand." ff. 85b, 86, 86b.
24. "The Law-writer," beg. "Thro' the morn, and thro' the noon." ff. 86b, 87.
25. "The Fiddler," beg. "My Fiddle and I." f. 87b.
26. "Spinners and weavers," beg. "In lonely room." f. 88b.
27. "Fairy days," beg. "Beside the old hall-fire." f. 89b.
28. "Go, pretty birds," beg. "Ye little birds, that sit and sing." f. 91b.
29. "Love's mirror," beg. "A footstep 'neath the chestnut-trees." f. 92.
30. "Dreaming of home," beg. "O, brightly the starlight beams." f. 93.
31. "The watch-fire," beg. "As the night-guard I keep." f. 99b.
32. "Fatherland," beg. "Unclasp, sweet life, the loving arms." ff. 100b, 101.
33. "The Rose of the Battle-field," beg. "Upon the battle-field." f. 101b.
34. "The [Iron] Blacksmith," beg. "Old England, she has great warriors." f. 111b (and f. 85b).
35. "The Policeman," beg. "How goes the night." f. 113.
36. "Memory," beg. "A wail of a child." f. 114.

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37. "The Sexton," beg. "Sexton am I of Axmouth town." f. 114b (and f. 86b).
38. "The Workhouse Nurse," beg. "Take the child upon your knee." f. 115b.
39. "Over the mountain," beg. "I dwell here in content." f. 116.
40. "The night-beggar," beg. "In a damp and dreary cellar." f. 116b.
41. "The old servitor," beg. "Who travels on the road to-night." f. 117.
42. "Here, at the dead of night." f. 129.

Additional 36739–36742, *passim*.

Paper; about 1878–1894. Folio and oblong folio. See also vol. i, p. 112, and below, p. 444.

ROUGH DRAFTS and sketches of songs, mostly in score, by Arthur Goring Thomas. In four volumes.

36739. "Knowst thou the land." Melody only. Different from the version published in 1883; probably dating from the time when the composer was engaged upon the French and Italian versions of "Esmeralda," *sc.* 1889–1890. f. 75b.

36740. 1. "Far away"; with pianoforte accompaniment. Words by Mrs. Hemans. f. 81.¶
2. "L'extase," beg. "J'étais seul" [1891]. Part of the melody and of the pianoforte score. ff. 89, 91, 115b.
3. "Le Lis et le Carillon." Melody only. *Imperfect.* f. 92.
4. "Portrait charmant"; with pianoforte accompaniment. [1890?] f. 94.

Nos. 5–14 are the MSS. from which the *Album of Ten Songs* (published posthumously in 1894) was engraved.

5. "Tell me now." f. 90.
6. "Good night." f. 97.
7. "Dans la Grotte." f. 102.
8. "Le Bonheur et l'Amour." f. 111.
9. "Vœu." f. 113.
10. "L'enfance." In two keys. ff. 117, 121.
11. "Le chasseur et la Laitière." f. 126.
12. "Zither-song." f. 128.
13. "Ma sœur." f. 130.
14. "The Sleeper." f. 133.
15. "Ding Dong" [1890?]. A fragment. f. 136b.

36741. 1. "L'ange et l'enfant"; with pianoforte accompaniment. Apparently a variant of "Mon cœur, tu frémis," an English version of which was published about 1878, as "Leave me ere it be too late." f. 57.
2. "Au loin j'entends" [no. 2 of *Melodies*, published about 1885]. Part of the air only. f. 58.

36742. "Avant que tes beaux yeux soient clos" [an unfinished sketch of no. 11 of the last-mentioned work]. f. 45b.

Additional 31987, ff. 1–15.

Paper; about 1882. Oblong folio. See also under various headings in vol. iii.

SONGS with accompaniment for viola d'amore and pianoforte; transcribed for Carli Zoeller.

1. "Aus der Ferne," beg. "Über jener Berge-höhen." In parts. "J[ohann] Kral." ff. 1–9b.
2. "An meinem Stern," beg. "Wie bist du doch so hold" ("Benigna godi"). "Jos. Deiller." In score. ff. 10–15.

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Additional 32158, ff. 1–21 *passim*.

Paper; about 1883. Oblong folio and folio.

TRANSCRIPTIONS of songs for viola d'amore with pianoforte accompaniment, by Karl Georgiewicz Siegl. See under Duets for viola d'amore and pianoforte.

Egerton 2462, ff. 89–98b.

Paper; 19th cent. Oblong quarto. See also vol. i, p. 454.

CANZONE, "Gli occhi dolenti per pietà," for a soprano voice, with pianoforte accompaniment, by Abbate Fortunato Santini. Dedicated to Rev. Edward Goddard. Words by Dante.

Additional 24431.

Paper; ff. 5. 19th cent. Quarto. Presented by Louis Gall.

SONGS, with pianoforte accompaniment, in the hand of Joseph Staudigl, the singer, and said to be composed by him.

1. "Nachtreise," beg. "Ich reit' ins finst're Land hinein." f. 1.
2. "Das ferne Land," beg. "Traget mich, schwankende Wellen." f. 4.

Additional 31555, ff. 157–229, 252–284b.

Paper; 19th cent. Quarto. See also above, p. 445.

CANTATAS, or portions of cantatas, mostly with accompaniments for strings and a bass (partially figured) for harpsichord, in score, by Handel. Transcribed by Michael Rophino Lacy from the originals at Buckingham Palace.

1. "Agrippina condotta a morire," beg. "Dunque sarà pur vero." f. 157.
2. "Pensieri notturni di Filli," beg. "Nel dolce del oblio"; with flute obbligato. f. 172.
3. "Spande ancor a mio dispetto." f. 178.
4. "Un' alma in[n]amorata." f. 186.
5. "Figlio d' alte speranze." f. 196.
6. "Alpestre monte." f. 204.
7. "Ah, crudel, nel pianto mio"; with oboes, *etc.* f. 208.
8. "Mi palpita il cor"; with oboe obbligato. f. 252.
9. "Cuopre tal volta il cielo nube." f. 259.
10. "Tu fedel." f. 268.

Additional 31573, ff. 57–84 *passim*.

Paper; 19th cent. Quarto and oblong folio, *etc.* See also vol. i, p. 886.

CANTATAS, for a single voice, with Italian, French, Spanish, or English words, and a few other songs—many of them only fragments—with a bass (generally figured). Unless the contrary is stated, they are by Handel, chiefly transcribed from the originals at Buckingham Palace and elsewhere by Michael Rophino Lacy.

1. "No se emenderà jamas"; with guitar accompaniment. ff. 57–60, 81.
2. "Armida abbandonata," beg. "Dietro l' orme fugaci"; with accompaniments for strings. f. 61b (reversed).
3. "Usignuol, che trà le fronde."

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Apparently unpublished. Copied at the British Museum [? from Add. 14207] in 1858. ff. 62–63b.

4. "Del bel idolo mio." Folio. ff. 64–66b.
5. "Clori, degli occhi miei." f. 67.
6. "Stand round, my brave boys": Song with chorus, made for the Gentlemen-Volunteers of the City of London, 1745. f. 69.
7. "Phillis the lovely"; from "[George] Bickham's coll[ectio]n" (*sc. The Musical Entertainer*, published in 1784, *etc.*). Adapted from a minuet of Handel's. f. 69b.
8. "Fuggite, ah si": Recitative "found after 'Volea pur'" (?) in a volume of cantatas at Buckingham Palace. Apparently unpublished. f. 70.
9. "Look down, harmonious saint": Cantata for a tenor voice, in honour of St. Cecilia. Published with instruments by the Händel-Gesellschaft (vol. liia). f. 70.
10. "Lungi dal mio bel nume": the first of the two cantatas of that name published by the same society (vol. l). f. 72.
11. Recit., "L' insatiabil fantasia," and aria, "Troppo audace"; with string accompaniments. Apparently unpublished. f. 73.
12. "Vous qui m' aviez procuré." f. 74.
13. "Sans y penser a Tirsis j'ai sçeu plaire": Chanson. f. 79.
14. "S'il ne failloit (*sic*) que bien aimer." f. 79b.
15. "Long live the Queen": an adaption by Lacy of no. 6 (above). f. 84.

Additional 32314, ff. 8–25b.

Paper; 19th cent. Oblong folio. See also vol. i, p. 136.

THREE Italian Cantatas, the first two for a soprano, the last for a tenor, with symphonies and accompaniments for strings (and, in the case of no. 3, a figured bass for harpsichord), in score, by K. H. Graun.

1. "Tirsi, povero Tirsi." f. 8.
2. "Apollo amante di Daphne," beg. "Ferma, Dafne crudel." f. 13.
3. "La Gelosia," beg. "Ahi, qual Cruccio." f. 19.

Additional 32394, ff. 1–23.

Paper; 19th cent. Large quarto. See also vol. i, p. 228.

"LA CASSANDRA": Cantata, for an alto voice, with bass for harpsichord, in score, by Benedetto Marcello. Transcribed from the original at Vienna, apparently for Otto Jahn (see f. 1).

Egerton 2422.

Paper; ff. 219. 19th cent. Folio.

ALPHABETICAL INDEX to the first lines of 7442 English songs and other compositions for 2 or 3 voices, chiefly of the 17th and 18th centuries, written on as many slips of paper and pasted down. In the hand of Thomas Oliphant.

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SECTION XVIII.—TABLE-ENTERTAINMENTS.*

Additional 30950, f. 135b.

Paper; about 1769. Quarto. See also above, p. 373.

FRAGMENT of the air, "The Thrasher" [beg. "Can any king be half so great"; composed in 1769, and introduced into "Rent-day," in 1808]. By Charles Dibdin. *Autograph.*

Additional 30956, ff. 27, 72.

Paper; about 1790. Oblong quarto. See also above, p. 378.

SONGS from "The Oddities" (see Add. 25073, below), by Charles Dibdin. *Autograph.*

1. "Crown me, Bacchus"; without accompaniment. A Sketch. f. 27.
2. "A Sailor's life"; with bass. f. 72.

Additional 25073, ff. 8b–17; 25076, f. 12b.

Paper; about 1791. Oblong folio. See also above, p. 322.

SONGS, with a bass for harpsichord or pianoforte, in score, by [Charles] Dibdin. Where not otherwise described, they are from "The Oddities," first produced in 1789 and revived in 1790. No. 4 must have been written for a still later revival, if it alludes, as is supposed, to the inundation of February, 1791.

25073. 1. "The Watery Grave," beg. "Would you hear a sad story." [From "The Wags," 1790.] f. 8b.
2. "The Lamplighter," beg. "I'm jolly Dick." f. 9b.
3. "Poor Tom [Bowling]," beg. "Here a sheer hulk." f. 10b.
4. "'Wigs,' or 'The Inundation,'" beg. "Good people, attend to my lay." f. 11b.
5. "The Greenwich Pensioner," beg. "'Twas in the good ship Rover." f. 12b.
6. "Of the ancients its speaking, my soul, you'd be after." f. 13b.
7. "The Flowing Can," beg. "A Sailor's life." f. 14b.
8. "Partrick (*sic*) O Row." [From "The Wags."] f. 15b.
9. "Death or Victory," beg. "Hark, the din of distant war." f. 16b.

25076. "Poor Jack," beg. "Go, patter to lubbers." [From "The Whim of the Moment," 1789.] f. 12b.

Additional 27932, f. 29.

Paper; late 18th cent. Octavo. See also above, p. 281.

MELODY of "Sweet Willi' O." [From "The Jubilee," by Charles Dibdin, 1769.]

* As performed in England by Charles Dibdin.

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Additional 30951–30955, *passim.*

Paper; 18th–19th cent. Quarto. See also above, p. 373.

Songs, *etc.*, from Table-Entertainments, by Charles Dibdin. *Autograph.* The accompaniments are for pianoforte, violin, and two flutes, in most cases, in score. Many of them are *imperfect.* In five volumes.

30951. 1. "Old Mary." [From "A Tour to the Land's End," 1798.] f. 7.
2. "Their risible muscles." [From "The Sphinx," 1797–1798.] f. 19.
3. "Though mountains high the billows roll." [From the same.] f. 20.
4. "Mat Mudge." [From "The Cake-house," 1800.] f. 38.
5. "Why, Jack, my fine fellow." [From "The Sphinx."] f. 52.
6. "Jack dances and sings"; with a flute part. [From "The Wags."] f. 59.
7. "When Winifred's gone far away"; without flutes. [From "The Quizzes," 1791.] f. 71.
8. "Since united we are." From "Britons, strike home" [1803]. Followed by the *printed* libretto. f. 78.
9. "Of all the lives that ever was lived." [From "Tom Wilkins," 1799.] f. 101.
10. "Britannia's name"; with pianoforte only. [From "Rent-day," 1808.] f. 104b.
11. "'Tis allowed the world over." [From "The Professional Volunteers," 1808.] f. 106.
12. "If the good old maxim['s] true." [From "The Cake-house."] f. 107b.
13. "An Irishman's tongue." [From "Tom Wilkins."] f. 111.
14. "Did you ever hear of Captain Wattle." [From "The Sphinx."] f. 117.
15. "Say, Soldier, which of Glory's charms"; without flutes. [From "Great News," 1795.] f. 127.
16. "The Christmas Gambols" [1795]: finale (sung by three performers), beg. "Come, all who love"; without flutes. f. 130.
17. "Elfin Filma, hither trip." [From "Datchet Mead," 1797.] f. 154.
18. "Ingenious bards." [From "Tom Wilkins."] f. 160.
19. "Don't you know that Pythagoras." f. 166.
20. "Again the willing trump of fame." [From "The Sphinx."] f. 168.
21. "The wind blew hard"; with 2 flutes or violins and guitar. [From "The Oddities."] f. 174.
22. "What victims are lovers"; with pianoforte only. [From "Heads or Tails," 1805.] f. 176b.
23. "Farmer Sod." f. 180b.
24. "Mother were dead." [From "A Frisk," 1801.] f. 182.
25. "Says my father, says he." [From "Castles in the air," 1793.] f. 183.
26. "What charm adds sweetest grace"; without flutes. [From "The Cake-house."] f. 185.
27. "All ye who Britons bear the name." [From "The Sphinx."] f. 192.

30952. 1. "It blew great guns." [From "Professional Volunteers."] f. 1b.
2. "Adieu, sweet home." f. 5.
3. "'Twas one morning in May"; without flutes. [From "King and Queen," 1799.] f. 13.
4. "Hark, hark, of War the dreadful clangour." [From "Tom Wilkins."] f. 21.
5. "Scarce come to London." [From "The Cake-house."] f. 36.
6. "Be it known to all"; without flutes. [From "The Whim of the Moment."] f. 41b.
7. "Say, as her grief thou bid'st her dry": Recitative and Air, without flutes. f. 44.
8. "Armed with Jav'lin"; without flutes. [From "The Whim of the Moment."] f. 69.
9. "Ah, when will, alas, my poor bosom be calm." f. 73b.

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10. "I love to be good": words of verse 2 of a song, with the accompaniment. f. 81.
11. "In this house they are talking from morning to night"; without flutes. [From "A Frisk."] f. 83b.
12. "Mighty love, our hopes beguiling"; without flutes. f. 86b.
13. "..... A splinter queer'd my larboard gum." f. 114.
14. "We tars are all for fun." [From "The Cake-house."] f. 115b.
15. "At Wapping I landed." [From "A Frisk."] f. 116.
16. "If ever a sailor was fond of good sport." [From "Castles in the air."] f. 119.
17. "I'm jolly Dick, the Lamplighter"; with guitar and flute. [From "The Oddities."] f. 123b.
18. "To prove pleasure but pain." [From "The Tour to the Land's End."] f. 128.
19. "I shew, you see, the sl[e]ight of hand"; with bass only. [From "Tom Wilkins."] f. 132.
20. "Let others drain the flowing bowl." f. 134.
21. "Her form was celestial"; without flutes. [From "A Frisk."] f. 139.
22. "A woman grown." [From "The Cake-house."] f. 146b.
23. "The Poet says that love's like fire." [From "The Will o' the Wisp," 1795.] f. 148.
24. "'Tis said that love." [From "The Sphinx."] f. 150.
25, 26. "Thou knowest, my dear Lumkin," and "Oh, to hand, reef and steer." [From "Professional Volunteers."] ff. 151b, 158b.
27. "Madam Vandercrout." [From "Tom Wilkins."] f. 155.
28. "When once the din of war's begun"; without flutes. [From "The Tour to the Land's End."] f. 158.
29, 30. "Ye maids and ye bachelors" (without flutes), and "Noted for lasses, kind and sweet." [From "The Sphinx."] ff. 164, 169.
31. "Two real Tars." [From "The Wags."] f. 175.
32. "My love's a vessel, trim and gay." [From "The Cake-house."] f. 180.
33. "You ask how it comes." [From "The Tour to the Land's End."] f. 184.
34. "Mayhap you have heard." [From "The Sphinx."] f. 188.
35. "Though pleasure's easily defin'd." [From "Castles in the air."] f. 190.
36. "Let swabs with their wows." [From "Tom Wilkins."] f. 192.

30953. 1. "Why I'm singing of French." [From "Tom Wilkins."] f. 1.
2. "I say, my heart, why, here's your works." [From "The Tour to the Land's End."] f. 7.
3. "The world's a good thing." [From "Castles in the air."] f. 16.
4. "I forget what Sterne says in his chapter of noses." [From "Rent-Day."] Two copies, the first with orchestral, the second with pianoforte, accompaniment. ff. 20, 22.
5. "Now let the Joy's (*sic*) our hearts expand": finale [to "The Professional Volunteers"]. Treble part only. f. 25.
6. "Patrick O'Row"; with flute and guitar. [From "The Wags."] f. 71.
7. "You've heard of Venus." [From "Heads or Tails."] f. 82.
8. "Celia, eighteen her next birthday." [From "The Cake-house."] f. 84.
9. "Tell me not of men's follies." [From "Great News."] f. 87.
10. "From prudence let my joys take birth." [From "The Whim of the Moment."] f. 90b.
11. "My lyre once again." [Introduced in "The Frolic," 1804.] f. 94.
12. "Go, patter to lubbers"; with a bass only. [From "The Whim of the Moment."] f. 98.
13. "Man, poor forked animal." [From "Tom Wilkins."] f. 103.
14. "They tell me I'm mad"; without flutes. [From "The Oddities."] f. 107.
15. "Come, join me, fellow subjects"; without flutes. Two copies. ff. 108, 109b.
16. "Says the Parson of the Parish." [From "Valentine's Day," 1804.] f. 113.
17. "The Squirrel that jingles his bells." [From "Great News."] f. 115.
18. "Young Shenkin." [From "The Wags."] f. 127.
19. "Since love is the Hero's first

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duty"; without flutes. [From "The Tour."] f. 131.
20. "Come round me, ye husbands." [From "The Sphinx."] f. 141.
21. "The weather, the land and all those that dwell in it." [From "The Oddities."] f. 142.
22. "A Sailor is the Soldier's friend." [From "Britons, strike home."] f. 147.
23. "Some say topers should never get mellow." [From "The Sphinx."] f. 149.
24. "Sure, don't they call me Strawberry Pat." [From "The Tour."] f. 155.
25. "Sweet is the dew-drop." [From "The Oddities."] f. 157b.
26. "Like Ætna's dread Volcano"; without flutes. [From "The Tour."] f. 164.
27. "I go in London about the street." [From the same work.] f. 172.
28. "I've oftentimes thought it a wondersome thing." [From "The Professional Volunteers."] f. 174.
29. "Love's a flame." [From "Tom Wilkins."] f. 175.
30, 31. "The war's begun," and "Come, brother soldiers"; with orchestral accompaniments. [From "Britons, strike home."] ff. 178, 187.
32. "Since fate of Sailors hourly varies." [From "The Cake-house." f. 193.
33. "Like other lubbers"; with orchestral accompaniments. [From "Rent-day."] f. 198.
34. "From the Lark's playful notes"; with pianoforte. [From the same.] f. 200.
35, 36. "Dick Hopeful," and "Why, Measter, damn tha." [From "The Tour."] ff. 204, 208.
37. "Now we're all met"; without flutes. [From "The Sphinx."] f. 210.

30954. 1. "What song shall I chant." [From "The Wags."] f. 1.
2. "The friendly party now a[r]rive." [From "Rent-day."] f. 3.
3. "Of all heaven gave to comfort man." [From "King and Queen."] f. 10.
4. "A Gard'ner I be." [From "The Sphinx."] f. 12.
5. "I'm what the world calls, Sir, a general lover." [From "Britons, strike home."] f. 14.
6. "An Englishman's courage." [From "The General Election," 1796.] f. 20.
7. "'Twas in the good ship Rover"; without flutes. [From "The Oddities."] f. 24.
8. "The French are all coming." [From "King and Queen."] f. 34.
9. "Sure, en't I the Drummer." [From "Tom Wilkins."] f. 36.
10. "Oh, to hand, reef and steer." [From "Professional Volunteers."] f. 46b.
11. "I am a jolly fisherman"; without flutes. [From "The Whim of the Moment."] f. 48b.
12, 13. "Though, ladies, to you I my verses inscribe," and "The Ploughman whistles o'er the furrow." [From "The Sphinx."] ff. 50, 52.
14. "Slipt from her mother's apron-string." [From "Tom Wilkins."] f. 54.
15. "The spangled green"; without flutes. [From "The Whim."] ff. 57b, 59b.
16. "As pensive one night in my garret I sate." [From "Tom Wilkins."] f. 61.
17. "We're all of us labourers"; without flutes. [From "Rent-day."] f. 65b.
18. "Up from a loblolly boy." [From "The Frisk."] f. 68.
19. "Thou think'st thou'rt mighty witty"; without flutes. [From "Rent-day."] f. 76b.
20. "Long by some fair one was I tricked." [From "King and Queen."] f. 82.
21. "I that once was a ploughman." [From "Private Theatricals," 1791.] f. 83.
22. "Now that war has in human distress done its best." [From "The Frisk."] f. 85.
23. "The grey-eyed Aurora"; without flutes. [From "The Whim of the Moment."] f. 89b.
24. "One Negro and his Banjer." [From "The Wags."] f. 111.
25. "Shoes, hat[s] and old Cloaths."

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[From "Tom Wilkins."] Words only. f. 113b.
26. "The beacon's fired." [From "Professional Volunteers."] f. 116b.
27. "We poets with more in the head than the purse." [From "The Cake House."] f. 118b.
28. "Henco, fell discontent." [From "Tom Wilkins."] f. 122.
29. "Ye Britons, rejoice"; with a bass only. [From "Rent-day."] f. 126.
30. "See the shore lined with gazers." [From "Tom Wilkins."] f. 129b.
31. "Smiling grog"; without flutes. [From "The Whim of the Moment."] f. 148.
32. "Come, listen to a seaman's ditty." [From "Britons, strike home."] f. 150.
33. "Inspired by so grateful a duty." [From "Great News."] f. 158.
34, 35. "Of all sensations pity brings," and "What though from Venus Cupid sprung"; without flutes. [From "The Whim of the Moment."] ff. 160, 161.
36. "Cosmelia the fair." [From "The Cake-house."] f. 166.
37. "Jack Binacle." [From "King and Queen."] f. 167.
38. "On Olympus' blue summit." [From "The Will o' the Wisp."] f. 169.
39. "When to man the distinguishing form." [From "Castles in the air."] f. 171.
40. "The Telegraphe," beg. "If you'll only just promise." [From "The Coalition," 1792.] f. 173.
41. "The Titans are conquer'd." [From "The Tour to the Land's End."] f. 176.
42. "The breeze was fresh." [From "Castles in the air."] f. 179b.
43. "You've all of you heard about Bayes's eclipse." [From "Rent-day."] f. 181b.
44. "Come, join every heart." [From "The Cake-house."] f. 183.
45. "Yanko, he tell"; without flutes. [From "The Whim of the Moment."] f. 187.
46. "A voyage at sea." [From "The Frisk."] f. 189.
47. "A Watchman I am"; without flutes. [From "Castles in the air."] f. 193.
48. "Walk in, walk in." [From "A Tour to the Land's End."] f. 197.
49. "I am the World's Epitome"; without flutes. [From "The Whim of the Moment."] f. 199.

30955. 1. "Tho' doubts and fears alternate rise." f. 4.
2. "I went to sea all so fearlessly." [From "The Sphinx."] f. 19.
3. "Tom Transom." From "The Frolic." f. 23.
4. "Why, what's that to you." [From "The Tour."] f. 30.
5. "True Friendship." [From "The Sphinx."] f. 34.
6. "When Dryden wrote"; followed by a march for horns, clarinets, bassoons, *etc.* [From "Britons, strike home."] f. 46.
7. "As wit and beauty." [From "The Quizzes."] f. 107.
8. "'Tis said, we venturous die-hards." [From "The Whim."] f. 115.
9. "An ignorant peasant called Murdoch Macmora." [From "Heads or Tails."] f. 123.
10. "My name, dye see, 's Tom Tough." [From "The Tour."] f. 133.
11. ". . . . bad off as we." *Imperfect* at the beginning. f. 173.

Additional 30958–30967, *passim.*

Paper; 18th–19th cent. Octavo, *etc.*

Words of Table-Entertainments by Charles Dibdin. Mostly *autograph.* The titles or initial words of the principal ones are given in Index I of the present Catalogue.

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Additional 30957, ff. 30, 67.

Paper; about 1808. Oblong folio. See also above, p. 112.

GLEES for 3 voices, in score. [From "Rent-Day," by Charles Dibdin.]

1. "Here 's a health to good Sir Thomas"; with a bass. f. 30.
2. "The Ploughman makes the furrows." f. 67.

SECTION XIX.—TRIOS.*

Additional 36929, f. 59.

Vellum; 13th cent. 7 × 5½ in. For a description of the MS., see *Catalogue of Additions*, 1900–1905.

"CORMACUS scripsit hoc psalterium; ora pro eo. Qui legis hec, ora pro sese qualibet horâ": colophon at the end of part i of a Psalter written in an Irish hand, accompanied by musical notes for 3 voices, represented by neums on staves of 4 red lines with the B *quadratum* signature. The bars roughly scored through the music are probably of a rather later date.

Additional 31432, ff. 7b–39b *passim*.

Paper; first half of 17th cent. Folio. See also above, p. 473.

COMPOSITIONS for 3 voices, with a bass for harpsichord, in score, by William Lawes.

1. "A hall, a hall." f. 7b.
2. "When each Lyne 's a faithfull drinker." f. 15.
3. "What hoe, wee come to be merry." f. 18b.
4. "A Health, a health ... to the no[r]therne Lasse." f. 21b.
5. "The Catts, as other Creatures." f. 22b.
6. A "Trialogue" (Alecto, Orpheus, and Euridice), beg. "Orpheus, O Orpheus, gently touch thy Lesbyan Lyre." f. 39b.

Additional 11608, ff. 67b, 81.

Paper; A.D. 1656–1659. Oblong folio. See also above, p. 474.

COMPOSITIONS for 3 voices, by Englishmen of the 17th century.

1. "Tyrant Cupid, I'le appeale from thee": trio, in parts. "Dr. John Wilson." f. 67b.
2. "Beauties, have yee seene a Toy called Love"; in score. By Henry Lawes [1655]. f. 81.

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* Possibly a few of the earlier unaccompanied compositions described under this heading were intended as Part-songs, and a few of the accompanied ones as Choruses.

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Additional 10338, f. 24b.

Paper; after 1669. Small folio. See also vol. i, p. 283.

"MUSICK, thou Queen of soules"; for 3 voices, with a bass, in score, in the hand of George Jeffreys, who is presumably the composer.

Additional 29396, f. 18.

Paper; about 1678–1682. Folio. See also under Songs (above, p. 478).

"GATHER y^r^ (*sic*) rosebuds, while you may"; for 3 voices, in score, by William Lawes [1652]. For the basso continuo part, see Add. 30827, f. 10b (below, p. 651); see also Add. 31432, f. 33b (under Songs, above, p. 473), for the original setting.

Additional 30930, f. 6.

Paper; about 1680. Folio. See also under Anthems, in vol. i, p. 27.

"WHEN on my sick bed I languish"; for 3 voices, in score, by Henry Purcell. *Autograph.*

Additional 33234, f. 151.

Paper; A.D. 1680–1682. Folio. See also under Songs, above, p. 480.

ANOTHER copy of the preceding Trio; with a bass for harpsichord, in score.

Additional 19759, f. 8.

Paper; about 1681. Small folio. See also under Songs (above, p. 482).

"FLY, boy, fly"; for 3 voices, with a bass. [By Simon Ives, in *Select Ayres and Dialogues*, 1659.] Treble only.

Additional 22100, ff. 87, 94, 98b.

Paper; about 1682. Folio. See also vol. i, p. 28.

TRIOS, in score, by [William] Turner.

1. "See, where she sitts"; with bass solo in the middle. f. 87.
2. "Farwell, farwell, fair Saint;" with accompaniments for flutes, *etc.* f. 94.
3. "See, O see, how y^e^ flowrs adorn y^e^ spring." f. 98b.

Additional 29397, f. 74 (reversed).

Paper; about 1682–1690 (?). Narrow oblong duodecimo. See also under Songs (above, p. 484).

"ECCO l'alba"; for 3 voices, in score, by Carissimi.

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Additional 31440, ff. 100b–145b *passim*.

Paper; before 1685 (?). Folio. See also vol. i, p. 287.

TRIOS, with a bass for harpsichord, in score, by Pietro Reggio (*v.* f. 157). *Autograph* (?).

1. "Sempre terrò memoria." f. 100b.
2. "Il crudo amore." f. 113b.
3. "E cosi pur languendo." f. 126b.
4. "Io rido, amanti." f. 142b.
5. "Taci, Armelin." f. 144b.
6. "Da[l]le piume, amorosetta." f. 145b.

Harley 1267, ff. 1, 6b.

Paper; late 17th cent. Narrow oblong octavo. See also above, p. 234.

TRIOS, with a bass, in score. Anonymous.

1. "Con vn sospir." f. 1.
2. "Tutto e gioja." f. 6b.

Additional 29481, ff. 39b, 44.

Paper; late 17th cent. Small oblong folio. See also vol. i, p. 40.

PORTIONS of two vocal compositions, apparently taken from *Select Ayres and Dialogues*, 1659, where they are described as "Glees"; they are, however, intended to be accompanied by the bass-viol.

1. "Bring out the cold chine." Only first three bars of treble. By Dr. J. Wilson. See also Add. 19269, f. 202, for the words. f. 39b.
2. "Fly, boy, to the cellers (*sic*)." Treble and bass parts only. By S. Ives. f. 44 (reversed).

Additional 33235, f. 14b.

Paper; late 17th cent. Folio. See also vol. i, p. 88.

"WHEN on my sick-bed"; for 3 voices, with a bass for harpsichord, in score, by Henry Purcell. Corrected by Dr. Philip Hayes from the original MS. (now Add. 30930; see above, p. 649).

Additional 33287, f. 8b.

Paper; late 17th cent. Large folio. See also above, p. 212.

"FAREWELL, fair saint"; with accompaniments for strings, in score. By William Turner.

Egerton 2013, ff. 66–68.

Paper; 17th–18th cent. Folio. See also above, p. 476.

DIALOGUE between Venus, Adonis, and a Messenger, beg. "Awake, fair Venus"; with a figured bass for harpsichord, in score. By John Lenton.

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Additional 14229, ff. 129–138b.

Paper; 17th–18th cent. Oblong folio. See also above, p. 514.

TRIOS, with a bass for harpsichord or violoncello, in score.

1. "Chi più sà." "[Giacomo] Caris-s[i]mi." f. 129.
2. "Soffra pur un cor Amante." "Mario Saulioni." f. 132b.
3. "Con piede lento." "Carlo [Cesarini] del Violino." f. 134b.

Additional 30826, f. 11b; 30827, 30828, f. 10b.

Paper; 17th–18th cent. Oblong duodecimo. See also under String Quintets (early 17th cent.), in vol. iii.

COMPOSITIONS for 3 voices [from *The Second Booke of Ayres . . . . for three Voyces with a thorow Basse*, 1652].

1. "I wish no more." 1st and 2nd treble and basso continuo parts. "[William] Webb." i, f. 11b; ii, iii, f. 10b.
2. "Gather your rosebuds." Basso continuo part only. By W. Lawes. ii, f. 10b.

Additional 31505, ff. 74–201.

Paper; early 18th cent. Oblong folio. See also above, p. 62.

TRIOS, with a bass (partly figured) for harpsichord, in score. No names of composers are mentioned; but no. 4 is known to be by Carissimi.

1. "Dolenti pensier' miei"; in parts. f. 74.
2. "In questo duro esiglio"; with an English version, "In vain I sigh." f. 82.
3. "Superbi miei pensieri." f. 87.
4. "Ecco, l'alba luminosa"; in five parts. By Carissimi. f. 90.
5. "Vn cor che non chiede aita." f. 102.
6. "Nauicella che carca di speme uai." f. 106.
7. "Non mi lasciar ch'io moro"; in seven parts. f. 110.
8. "Al nascer dell' Aurora." f. 124.
9. "Alla guerra d' Amore." f. 129.
10. "Vola, non star più meco." f. 133.
11. "Mortale, che pensi"; in three parts. f. 138.
12. "Fiera stai Filli." f. 146.
13. "Che fai, mio Cor"; in three parts. f. 152.
14. "Sù, sù, nel mio Cor." f. 163.
15. "Mio Cor, di che pauenti." f. 168.
16. "Vdite, Amanti." f. 173.
17. "Di desir in desir." f. 177.
18. "Lasso benche mi fugga"; in two parts. f. 181.
19. "Idolatra d'un volto"; with symphonies in the middle for strings. f. 190.

Additional 37025, ff. 11, 61.

Paper; A.D. 1728. Small octavo. See also under Songs, above, p. 522.

TRIOS, without accompaniment, in score. Anonymous.

1. "Ah, que ces bois." f. 11.
2. "Ah, Madame Enroux" ("Auroux" in Eg. 817, f. 88, above, p. 548, where the melody only is given). Forms the refrain of two songs (nos. 41, 42, above, p. 522). f. 61.

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Additional 17785, ff. 50, 86, 98b, 139b.

Paper; after 1787. Small quarto. See also above, p. 263.

COMPOSITIONS for 3 voices, in score, by anonymous French composers. No. 3 has a figured bass; the others are unaccompanied.

1. "Oh charmante bouteille, pourquoi renferme[s]-tu": drinking song. f. 50.
2. "V e, ve": a comic song on the Capucins [of Pozzuoli]. f. 86.
3. "Bouquet," consisting of a recitative, "Accourés, troupe chérie"; an air (à 2), "Déesses, tenés vous prêtes"; and another (à 3), "O père de tendresse." ff. 98b–100b.
4. "Printemps, tout ressent tes douceurs": described as "Air Sérieux." f. 139b.

Additional 31536.

Paper; after 1743. Oblong quarto.

"MADRIGALI" (à 3), with a bass for harpsichord, by Clari. See under Madrigals (above, p. 157).

Additional 29386, ff. 3, 4b, 42b, 52b–95b *passim*.

Paper; about 1762. Quarto. See also above, p. 28.

AIRS, so-called "Glees," *etc.*, without accompaniment, in score. The date given below as "1652" (that of the first edition of Hilton's *Catch that catch can*) is probably intended for 1667 (when a second edition appeared, with alternative title, *The Musical Companion*, and with additions, from which latter the trios so dated are taken); the date "1672" is that of a later edition of *The Musical Companion*.

1. "In my sad thoughts." "Leno. Hodemonte," 1672. f. 3.
2. "Bibamus hilares": Glee. "Tho' Tempest," 1672. f. 4b.
3. "Whilst fond desire": Glee. "Deering," 1672. f. 42b.
4. "Stand, give the word of command": Air. "Roger Hill," 1652. f. 52b.
5. "Come, Chloris, hie we to the Bow'r." This and nos. 6–84 are airs by Henry Lawes, from the 8 books of *Ayres and Dialogues for* 1, 2, *and* 3 *voices*, published by him in 1653, 1654 (? 1655), and 1655 (? 1658). f. 53.
6. "Tho' my torment far exceeds." f. 53b.
7. "If my mistress fix her eye." f. 54.
8. "Keep on your veil." f. 54b.
9. "Thou shepherd, whose attentive Eye." f. 55.
10. "O now the certain cause I know." f. 55b.
11. "Sing, fair Clorinda." f. 56.
12. "Grieve not, dear love." f. 57.
13. "Ladies, you whose smooth and dainty skins." f. 58.
14. "Hither we come." f. 58b.
15. "Dear, let me now." f. 59.
16. "View, Lesbia, view." f. 59b.
17. "A Lover once did I espie." f. 59b.
18. "Among Rose-buds slept a Bee." f. 60.
19. "In the nonage of a winter's day." f. 60b.
20. "About the sweet bag of a bee." f. 60b.
21. "Beauties, have ye seen." f. 61b.
22. "Call the spring." f. 62.
23. "Fear not, dear love." f. 62.
24. "Why should great Beauties" [adapted from a song by W. Lawes]. f. 62b.
25. "Once Venus' cheeks." f. 62b.
26. "I have prais'd with all my skill." f. 63b.

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27. "When doth love set forth desire." f. 63b.
28. "Trust the form of ayrie things." f. 64b.
29. "Dear, throw that flatt'ring glass away." f. 65.
30. "Do not delay me." f. 65b.
31. "If you can find a heart." f. 66.
32. "Sure, thou framed wert by art." f. 66b.
33. "Go, Phœbus, clear thy face." f. 67.
34. "I prithee, send me back." f. 67b.
35. "Ne'er trouble thyself": Glee. "Matthew Locke." f. 67b.

From this point the volume is reversed.

36. "Fly, boy, fly": Glee. "Simon Ives," 1652 [published in *Select Ayres and Dialogues*, 1659]. f. 95b.
37. "If Love love truth": Glee. "Dr. Campion," 1652 [not in *The Musical Companion*]. f. 85.
38. "Since by wealth we can't prolong our years": Air. "Matthew Locke." f. 84.
39. "Bring quickly to me Homer's Lyre": Glee. "Dr. Ben. Rogers." f. 83b.
40. "Now we are met": Glee. "Simon Ives" [adapted from his catch, 1652]. For the words, see also Add. 19269 (f. 203). f. 77.
41. "Sweet Tyranness": Glee. "Hen. Purcel" [sen.], 1672. f. 74b.
42. "Come, let us laugh": Glee. "William Gregorie," 1672. f. 69b.

Additional 27642, ff. 200, 201b.

Paper; A.D. 1786. Oblong quarto. See also vol. i, p. 4.

ELEGIES for 3 voices, with a figured bass for pianoforte, in score, composed in 1786 by Dr. J. W. Callcott. *Autograph.*

1. "Ah, what avails this sweetly solemn Bow'r." f. 200.
2. "Ah, hope, thou soother sweet." f. 201b.

Additional 31412, f. 7b.

Paper; about 1798. Oblong quarto. See also vol. i, p. 378.

"GRAZIE al inganni tuoi": Glee for 3 voices, in score. By John B. Malchair. In the hand of Dr. Crotch.

Additional 29291, f. 14.

Paper; 18th cent. Folio. See also vol. i, p. 123.

"STAND! Give the word of command": air for 3 voices, in score, by Roger Hill. From *The Musical Companion*, 1667.

Additional 29382, f. 34b; 29384, f. 34; 29385, f. 33b.

Paper; 18th cent. Narrow oblong duodecimo. See also vol. i, p. 323.

"TURN, Amaryllis, to thy Swain"; for 3 voices, in parts, by Thomas Brewer. Originally composed as a duet (see *Select Ayres and Dialogues*, 1659), but appearing in the present form in *The Musical Companion*, 1667.

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Additional 29961, ff. 32–49b.

Paper; 18th cent. Oblong folio. See also above, p. 79.

TRIOS, with a figured bass for harpsichord, in score, by Benedetto Marcello.

1. "Quel sole istesso." f. 32.
2. "In quel sol che in grembo al Tago." f. 37.
3. "Piange l' Amante ucciso." f. 41b.
4. "In una siepe ombrosa." f. 46.

Additional 31441, ff. 79, 80.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 326.

COMPOSITIONS for 2 trebles and a bass, in score, apparently taken from *The Musical Companion*, 1667.

1. "Turn, Amarillis, to thy Swain." "Tho. Brewer." f. 79.
2. "Ne'er trouble thyself." "Matthew Locke." f. 80.

Additional 31496, ff. 2b, 12b.

Paper; 18th cent. Oblong folio. See also above, p. 81.

TRIOS, with a bass for harpsichord, in score, by Handel [1708]. Published.

1. "Se tu non lasci." f. 2b.
2. "Quel fior che al[l'] alba ride." f. 12b.

Additional 31723, ff. 30, 40.

Paper; 18th cent. Folio. See also vol. i, p. 377.

1. "O STRIKE the harp"; with pianoforte duet accompaniment. By R. J. S. Stevens, 1794. *Autograph.* Written for Miss [Anna Maria] Jeffery. Words from Ossian. f. 30.

2. "Se tu non lasci": bass part of the first of the two trios published by Handel in 1708. (See Add. 31496, above). f. 40.

Additional 32160, ff. 59, 58b, 57 (all reversed).

Paper; 18th cent. Oblong folio. See also under String Trios (1747), in vol. iii.

TRIOS, without accompaniment, in score. Anonymous. Inserted in a volume of original compositions by Dr. Boyce.

1. "How great is the Pleasure"; wanting the second voice. f. 59.
2. "A blooming youth lies buried here"; arranged from the canon by Dr. Boyce. f. 58b.
3. "Would I might be hang'd." f. 57.

Additional 32673, ff. 55–97b.

Paper; 18th cent. Oblong folio.

TRIOS, with a figured bass for harpsichord, in score, by Benedetto Marcello. For the initial words see Add. 29961 (above), and in Index I.

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Additional 34071, ff. 48–49b.

Paper; second half of 18th cent. Oblong folio. See also vol. i, p. 331.

ELEGIES for 3 voices, in score, on William Lawes, the composer. [Published in 1648 along with *Choice Psalmes* composed by him and his brother Henry Lawes.]

1. "Cease, O cease, ye jolly shepherds." "Henʳ Lawes." f. 48.
2. "Dear Will is dead." "Jnº Cobb," described as "Organist of the Chapel and fellow-servant of him" [W. Lawes]. f. 48b.
3. "Lament and mourn; he's dead and gone." "Simon Ives." f. 49.
4. "Brave spirit, art thou fled." "Capᵗ Edmond Foster." f. 49b.

Additional 5336, ff. 2, 5b, 21b.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 124.

COMPOSITIONS for 3 voices, in score.

1. "Stir the fire." Anonymous. f. 2.
2. "Of all the birds that ever I see" [from *Deuteromelia*, by T. Ravenscroft]. f. 5b.
3. "Long have we been perplext" [from "*Melismata*," by the same]. f. 21b.

Additional 25074, f. 3b.

Paper; late 18th cent. Oblong folio. See also above, p. 320.

"THOU to whose eyes I bend"; in compressed score. [From *Elegies*, by William Jackson, of Exeter, op. 3.]

Additional 31538.

Paper; late 18th cent. Oblong folio.

"TERZETTI," in score, by Clari. See under Madrigals (above, p. 180).

Additional 31806, ff. 42–91b *passim*.

Paper; late 18th cent. Oblong folio. See also above, p. 31.

COMPOSITIONS for 3 voices, in score. Nos. 4 and 10 are described (by the copyist?) as "Glees."

1. "Turn, Amarillis, to thy swain." "Brewer." f. 42.
2. "Where the bee sucks." "[Dʳ John] Wilson." f. 64b.
3. "Ne'er trouble thy self." By M. Lock. f. 65b.
4. "Now we are met, let's merry be." "Sim. Ives." Compare Add. 29386, f. 77, above. f. 78.
5. "Sweet Tyranness." "Hen. Purcel" [sen.]. f. 78b.
6. "Bring quickly to me Homer's Lyre." "Dr. Ben. Rogers." f. 79.
7. "Rise up, my dear." "Playford." f. 79b.
8. "Come, Lovers all, to me." By the same. f. 80b.
9. "View, Lisbia (*sic*)." "Hen. Lawes" [1654 or 1655]. f. 84b.
10. "Beviamo tutti." "Giardini." f. 91b.

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Additional 31807, f. 65.

Paper; late 18th cent. Quarto. See also above, p. 103.

"HAIL, British Isle"; for 3 voices, with a figured bass for harpsichord, in score, by Dr. [Maurice] Greene.

Additional 31808, f. 97.

Paper; late 18th cent. Quarto. See also above, p. 107.

"INSPIRE US, Genius of the Day"; for 3 voices, with a figured bass, in score, by John Eccles.

Additional 31817, ff. 28, 159.

Paper; late 18th cent. Oblong folio. See also above, p. 365.

TRIOS without accompaniment, in score.

1. "Lungi dal caro bene": described as "Harmonized by R. J. S. Stevens for Miss [A. M.] Jeffery ... from an air of [Giuseppe] Sarti" [in the Opera, "Giulio Sabino," 1777]. ff. 28–29b.
2. "Perche cosi crudel." Anonymous. ff. 159–159b.

Additional 34073, ff. 7–60b.

Paper; late 18th, early 19th cent. Oblong folio. See also vol. i, p. 97.

"PIETÀ di me': Trio for 2 sopranos and a tenor, with symphonies and accompaniments for horns, solo bassoon, and strings, composed by Franz Joseph Haydn. It consists of (1) a copy of the vocal portion together with a bass for harpsichord or pianoforte, in score, sent by the composer to W. Shield for the use of Mrs. Billington [in 1791 ?], as attested by Vincent Novello. ff. 8–22b;—(2) the instrumental parts, in the hand of Haydn's amanuensis, J. Radnitzky. ff. 23–40;—and (3) a full score, in the hand of Novello. ff. 41–60b.

Additional 30957, ff. 2, 48.

Paper; 18th–19th cent. Oblong folio. See also above, p. 112.

1. "BEVIAMO tutti." By Felice Giardini. Bass part only. f. 2.
2. "Sister Jane": a so-called "canzonetta," in score. Anonymous. f. 48.

Additional 31813, f. 1b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 320.

"GATHER your rosebuds"; for 3 voices, in score, by William Lawes. Published by Playford in 1659 [in *Select Musicall Ayres and Dialogues*]. In the hand of R. J. S. Stevens.

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Additional 14178, ff. 85–124.

Paper; early 19th cent. Oblong quarto. See also above, p. 182.

"TERZETTI"; with a bass for harpsichord, in score, by Antonio Lotti.

1. "Ci stringe il core Amor." f. 85b.
2. "Fugge dal fonte." f. 95.
3. "Alla tromba di Marte." f. 105.
4. "Quel sol istesso." f. 113.

Additional 32044, ff. 61–69b.

Paper; early 19th cent. Oblong folio. See also above, p. 613.

"DER Pfad des Lebens"; for 2 tenors and a bass, with pianoforte accompaniment, in score, followed by two of the tenor parts, by W. [F. E.] Bach. *Autograph.* Begins with the words "Durch's Leben führt so mancher Pfad."

Additional 33310, ff. 48, 88.

Paper; early 19th cent. Oblong folio. See also above, p. 614.

"DAY SET on Norham's castled steep"; in score. Two copies: the first, with horns, oboes, and strings; the second, with pianoforte accompaniment. Apparently by [John Fane] Lord Burghersh [Earl of Westmorland in 1841].

Additional 35003, f. 63.

Paper; early 19th cent. Oblong folio. See also vol. i, p. 349.

"BLUSHETE me, Carolos": Trio, without accompaniment, in score, by Samuel Wesley. Compare Add. 14343 (below, p. 659).

Additional 33311, ff. 109, 124.

Paper; about 1802, *etc.* Oblong folio. See also above, p. 21.

TRIOS for 2 trebles and a bass, with accompaniments for strings and a bass (partly figured) for pianoforte, in score, by [John Fane] Lord B[urghersh, Earl of Westmorland in 1841].

1. "V' era un grigio Zoccolante." *Autograph.* ff. 109–118.
2. "May the hand of future Ages." Watermark 1802. f. 124.

Additional 14340, f. 56.

Paper; A.D. 1810. Quarto. See also vol. i, p. 318.

"UNDE nil majus generatur ipso"; for 3 voices, in score, by S[amuel] Wesley, 1810. *Autograph.* Eulogium on Johann Sebastian Bach.

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Additional 19648, ff. 2, 7.

Paper; about 1810. Quarto. See also above, p. 117.

CANZONETS, originally written for a single voice, by Franz Joseph Haydn, harmonized for 3 voices, with pianoforte accompaniment, in score, by D. Bruguier.

1. "Despair," beg. "The anguish of my bursting heart." f. 2.
2. "Fidelity," beg. "While hollow burst the rushing winds." f. 7.

Additional 35038, f. 61.

Paper; A.D. 1818. Quarto. See also vol. i, p. 100.

"BENEATH yon grassy Hillock"; for 3 voices, in score, in the hand of Samuel Wesley, whose initials are at the end, with the date, 1818.

Additional 19569, ff. 4–5b.

Paper; A.D. 1821. Oblong folio. See also above, p. 626.

"THE CRYSTAL-HUNTERS": trio and chorus, with pianoforte accompaniment, in score, beg. "O'er mountains bright," by Sir Henry R. Bishop, 1821. *Autograph.* [Published in James Power's *Popular National Airs*, 1822, where it is called a Swiss air.] Words by Thomas Moore.

Additional 34803, f. 11b.

Paper; A.D. 1822. Quarto. See also above, p. 627.

"Now in the glowing west"; with pianoforte accompaniment. By John Lodge-Ellerton, 1822. *Autograph.* Described as "Dance of the Vintage. From the French."

Additional 30521, ff. 3–16b *passim*.

Paper; A.D. 1824. Quarto. See also above, p. 630.

ELEGIES, *etc.*, in score, by Matthew Cooke. *Autograph.* Words of nos. 1–3 by Robert Bloomfield.

1. "Beneath this humble turf." f. 3.
2. "Simple pleasures," beg. "Thus thinks the traveller." f. 5.
3. "Farewell, my sweet, my budding flow'r." f. 8.
4. "Ask not why humble Giles with fame was bless'd": epitaph on Robert Bloomfield, by Joseph Weston. f. 13.

Additional 32586, f. 33.

Paper; A.D. 1825. Oblong folio. See also above, p. 629.

"THE COMPLAINT": Trio (Cat, Duck and Donkey), beg. "Miou, miou"; with pianoforte accompaniment, in score. By John Barnett, 1825. *Autograph.*

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Additional 14395, ff. 3–76.

Paper; after 1831. Folio.

"TERZETTI," with a figured bass, by Clari. See under Madrigals (above, p. 189).

Additional 32190, ff. 46–50.

Paper; A.D. 1834. Oblong folio. See also above, p. 886.

"MUNTRE Gärten lieb' ich mir"; for 3 voices, with pianoforte accompaniment, in score, by the Grand-duchess Maria Pawlowna. Words by Goethe.

Additional 14343, f. 33b.

Paper; about 1839. Oblong folio. See also above, p. 119.

"BLUSHETE me, Carolos": Trio, in score, by Samuel Wesley. Written "On Mr. Fox and Parson Horne Tooke." Imitated from Horace. In the hand of V. Novello.

Additional 35026, f. 19b.

Paper; A.D. 1839. Quarto. See also under Albums (1836–1895), in vol. iii.

"FRIENDSHIP, may this home to thee": short trio, in score, by Thomas Cooke, 1839. *Autograph.*

Additional 30246, ff. 14–16b.

Paper;. first half of 19th cent. Small oblong folio. See also above, p. 414.

"NOT[T]URNO a Tre Voci (Argene, Melania, Fileno)," with accompaniment for pianoforte or harp, in score. By Rossini. Dedicated, according to an inscription by Boosey, its publisher, to Lady Gwydyr. Begins "In giorno si bello." *Autograph.*

Additional 35028, f. 16.

Paper; A.D. 1860. Quarto. See also above, p. 638.

"HARSH and untuneful are the notes": trio by Samuel Wesley, 1783. Words from "Tristram Shandy."

Egerton 2459, ff. 181b, 189.

Paper; 19th cent. Oblong quarto. See also vol. i, p. 238.

TRIOS, with a figured bass for harpsichord, in score, in the hand of Abbé Fortunato Santini.

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Are the white hours for ever fled: glee by Callcott. 110.
"Argia" (?): part of opera by [J. C.] Bach. *v.* Il figlio tuo.
Argyll is my name: song (two settings) arranged by Haydn. 619, 621.
"Arianna": opera by Handel. 348 (arrangement of minuet), 446 (symphonies).
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—— song by Montuoli. *v.* Mentre desta.
"Arianna abbandonata": by Chelleri. *v.* Sulle deserte sponde.
"Arianna e Teseo": opera by G. B. Casali. *v.* Ah, di furor.
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"Arianne": song by Courbois. *v.* Sous les arbres.
"Arianne [? et Thésée]": opera [by Mouret (?)]. *v.* Ah, Tontine.
"Ariodante": part of opera by Handel. 297.
Arion, when through tempest: song by Greene. 527.
"Arione." *v.* Al soave spirar.
Arise, arise, arise, I say: madrigal (*temp.* Elizabeth). 139.
Arise, arise, fair sun: duet by Hilton. 55.
Arise, awake: madrigal by Morley. 174.
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Arm, arm, arm, Britons: ode by J. Eccles. 214.
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Armatevi di vezzi; fr. opera (1762). 296.
Armati, cieca dea: song (after 1699, *etc.*). 491, 499.
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Arme alla mano: madrigal [by Dumont ?]. 156.
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—— (?): intermezzo by Melani. 239. *v.* also Soavi respiri.
—— opera by Righini. 358. *v.* also Resterò, ma pensa.

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"Armida": opera by Sacchini. *v.* Dolce speme; Idol mio, se più non vivi.
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—— opera by Traetta. *v.* O portento.
"Armida abbandonata." *v.* Dietro l' orme fugaci.
"Armida e Rinaldo": opera by Sarti. *v.* Qui 'l regno.
"Armide": epilogue by Hummel to Gluck's opera. 402.
"Armide et Renaud": portions of the opera [by Lully]. 267. *v.* also Allez, allez; Bornez-vous; C'en est fait; C'est l'amour qui nous menace; Les deux Moreaux; Les plaisirs; Plus j'observe; Pour vous; Poursuivons jusqu'au trépas.
"Arminio": pasticcio by Perez, *etc.* *v.* Caro sposo, amata speme; Mai l' amor; Nel pensar al gran cimento; Se l' amor tuo.
Around this festive table: song by Haydn. 618.
Arousez-vous: madrigal by Benedictus [von Appenzell?]. 177.
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Arse lunga stagione: song by Mancini. 524.
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—— opera (18th cent.). *v.* Così stupisce; Per quel paterno amplesso.
—— opera by Abos. *v.* Mi credi.
—— opera (?), by Lord Burghersh. *v.* Conservati fedele.
—— opera by F. Ciampi. *v.* Torna innocente.
—— opera by Cimarosa. *v.* Per pietà, bell' idol.
—— opera by Galuppi. *v.* Se non ti moro.
—— opera by Gluck. *v.* Se del fiume.
—— opera by Hasse. 259, 333. *v.* also Conservati fedele; Non è ver che sia contento; Se non ti moro; Torna innocente; Tu vuoi che io viva.
—— opera [by Hummel (?)]. *v.* Per pietà, bell' idol; Sento che in petto.
—— opera by Insanguine. *v.* Fra' cento affanni.
"Artaserse": opera by Jommelli. 330 *v.* also L' onda dal mar divisa; Per quel paterno amplesso.
—— opera by G. Manna. *v.* Bramar di perdere; Se del fiume.
—— opera by Mazzoni. *v.* L' onda dal mar divisa.
—— opera by Pampani. *v.* Conservati fedele; Deh, respirar; Per quel paterno amplesso; Se al labbro mio; Viverò, se tu lo vuoi.
—— opera by Perez. *v.* Mi credi spietata.
—— opera by Pergolesi. *v.* Non ti son padre.
—— opera by Piccinni. *v.* Conservati fedele.
—— opera by Sacchini (?). *v.* Per quel paterno amplesso.
—— opera by Terradellas. *v.* Conservati fedele; Deh, respirar; L' onda dal mar; Se d' un amor.
—— opera by Vinci. 258. *v.* also Conservati fedele; Deh, respirar; Fra cento affanni; Per quel paterno amplesso; Per quell' affetto; Se d' un amor; Tu vuoi che io viva; Vo solcando.
"Artaxerxes": opera by Arne. *v.* Fair Aurora; If o'er the cruel tyrant.
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As Chloe, the soft artist of the plain: song (1717–1737). 503.
As Cupid one day: duet by Bishop. 96.
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As Dolly and Nan: catch by Lord Mornington. 44.
As early I walk'd: song (18th cent.). 593.
As ev'ry flow'r doth spring in May: madrigal (after 1604). 145.
As fair as morn: madrigal by Wilbye. 187.
As Flora slept: madrigal by Hilton. 191 (31419, f. 15).
As fortune's billows heaved me; fr. opera by Dibdin. 376.
As from a rock: song (late 18th cent.). 595.

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As habet uncias duodecim: song (11th–12th cent.). 464.
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As I hoop round my cask; fr. opera [by Shield]. 323.
As I me walked: catch (1609, *etc.*). 35, 37 (31462, f. 48), 38.
As I slept on the bank: song arranged by Kozeluch. 608 (35278, ff. 49b, 60, 65).
As I was going to Derby: glee by Callcott. 107.
As I went by the way: catch [by T. Ravenscroft]. 36.
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As I went walking: madrigal by J. Mundy. 162.
As in the cool of early day: song by T. Miles. 624.
As in the night. *v.* Come la notte.
As into port the vessel turns; fr. opera by Dibdin. 377, 378.
As it fell upon a day: duet by J. Barnett. 96.
As Jenny one morning: catch by [G.] Berg. 37.
As late by a sodger I chanced to pass: song (late 18th cent.). 596.
As life what is so sweet: song (1630). 471.
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As matchless beauty: madrigal by Wilbye. 187.
As Nancy danc'd: glee by S. Webbe. 98, 101.
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As now we're met: catch by Purcell. 45.
As o'er the varied meads: glee by S. Webbe. 99.
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As oft I do record: song (1678–1682). 478.
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As on his country wreck'd he gaz'd: song by Bishop. 633.
As on his death-bed: song by W. Turner. 483.
As on Septimius' panting breast: song (1682–90). 484.
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As one in care I do lament: madrigal (*temp.* Elizabeth). 139.
As pensive one night; fr. table entertainment by Dibdin. 646.
As physic's skill: madrigal (after 1608). 149.
As Roger last night: catch by Purcell. 41.
As skipping o'er the new-mown hay: song by Hook. 615.
As soon as the chaos; fr. opera by H. Purcell. 248.
As swift as time: song by W. Savage. 572.
As the fond mother: glee (late 18th cent.). 108.
As the moments roll: glee by S. Webbe [jun.]. 101.
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As the stars are to evening: song by J. Barnett. 629.
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As Thomas was cudgel'd: catch by Greene. 37.
As thou dost look: song by J. Gamble. 476, 497.
As wanton birds: madrigal by Weelkes. 184.
As water fluid is: duet by Reggio. 58.
As wit and beauty; fr. table entertainment by Dibdin. 647.
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"As you like it": opera by T. A. Arne. *v.* Blow, blow, thou winter wind; When daisies pied.
—— opera by Bishop. 412.
"Ascanio in Alba": opera by Mozart. 353.
Asciugate i begli occhi: duet by Bigaglia. 80.
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Ascolta, infida: song by L. K. Widmann. 613.
Ascoltami, o caro; fr. opera by R. di Capua. 268.
Ascoltate i miei crucci: song by Reggio. 486.
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Ask me no more where Jove: song by W. Lawes. 473.
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Aspettate adesso canto: song by Cesti. 496.
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"Astarto": fragment of the opera by [? G. B.] Buononcini. 446. *v.* also Amante e sposa; Con disperato sdegno; La costanza; Sapete che in amor.
"Astianatte" (?): opera by Sacchini. *v.* L' ombra diletta.
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"Aston hall" (18th cent.). 199 (57).
"Astrée": opera by Colasse. Skit upon it, 1691. 521.
Astri fieri; fr. opera by Scarlatti. 336.
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Astri, voi che in ciel; apparently fr. opera (late 17th cent.). 234.
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At Charlotte's tomb: duet by C. Wesley. 95.
At ev'n when on each heather-bell: song by Hummel. 631, 683.
At night, by moonlight: song (1st half of 18th cent.). 560.
At St. Osyth, by the mill: song [by S. Howard]. 594.
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At sound of her sweet voice: madrigal by Quinziani. 186, 188.
At that dread hour: glee by W. Linley. 116.
At the close of the ev'ning: catch by Purcell. 41.
At the coming of the spring: part-song by Hatton. 457.
At the nice court: song (1666). 475.
At the song of "My lady's lace": catch by [W.] Turner. 29, 87 (31462, f. 16b), 89.
"At Wapping"; fr. table entertainment by Dibdin. 645.
At Willie's wedding: song arranged by Haydn. 618.
"Atalanta": opera by Handel. *v.* Lascia che io parta.
"Atholl braes": Scotch tune (18th cent.). 207.
Atre cure. *v.* Aspre cure.
Attendi, attendi, o fido cor: song by Mancini (?). 564.
"Attila": opera by G. Farinelli. *v.* Questo è l' acciar.
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—— opera by Il duca di Caputo. *v.* Pace, amor; Se più felice; Sempre è maggior; Sol può dir.
—— opera by Galuppi. *v.* Deh, non oscuri.
—— (?) opera by Hummel. *v.* Pace, amor.
"Attilio Regolo": opera by Jommelli. 344, 350.
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—— opera by Scarlatti. 250.
"Atys": portions of the opera by Lully. 237, 263-4 *passim*, 267, 334. *v.* also Allons, allons, accourez tous; D'une constance extrême; Devant tes vers; En vain j'ai respecté; L'hymen seul; La beauté la plus sévère; Le printemps; Pauvre avare; Plus je caresse ma pinte; Que l'amour a d'attraits; Toi qui portes.
Au bal de Mademoiselle: song (after 1744, *etc.*). 534, 557 (King's 331, f. 84b).
Au bord d'une fontaine: song by J. J. Rousseau. 570.
Au bord de l'eau: song (1760). 566.
Au carnaval: song (after 1744). 541.
Au chant du rossignol: duet (1757). 68.
Au commissaire: song (after 1744). 556.
Au dauphin de la France. *v.* Au dauphin irrité.
Au dauphin irrité: song (after 1744, *etc.*). 537, 557 (King's 332, f. 66).
Au dieu d'amour: song (18th cent.). 580.
Au dieu Mars: song (after 1744). 556.
Au fond d'un bois solitaire Chloris: song (1760). 566.
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"Au fond de mon caveau." *v.* Pacha tant attendu.
Au généreux Du Lys; fr. opera [by Lully]. 274.
Au généreux Roland. *v.* Au généreux Du Lys.
Au gibet que l'on a dressé: song (after 1744, *etc*). 548, 557 (King's 336, f. 21b).
Au jardin de ma tante. *v.* C'est au jardin.
Au jardin de Versailles (after 1744). 549.
Au joli bois: madrigal by N. Gombert. 134.
—— madrigal by Tessier. 166.
Au joli son: madrigal by Gero. 176.
Au lieu d'un galant ouvrage; fr. opera [by Rameau]. 274.
Au loin j'entends: song by A. G. Thomas. 640.
Au magazin de St. Nicaise. *v.* Sur trois filles d'opéra.
Au meurtre, au guet: song (after 1744, *etc.*). 543, 557 (King's 334, f. 19b).
Au milieu d'une paix profonde; fr. opera [by Lully]. 263.
Au milieu de leur gloire: duet (1757). 67.

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Au milieu de tant de conquêtes: song (after 1744, *etc.*). 539, 557 (King's 332, f. 206b).
Au saint jour du Grand Vendredi: song (after 1726, *etc.*). 518, 538, 557 (King's 332, f. 232).
Au seuil mystérieux: song by A. G. Thomas. 640 (36740, no. 7).
Au temps d'été: song or madrigal (13th–14th cent.). 465.
Au temps jadis: song (after 1744). 555.
Aubry sans peine: song (after 1744). 554.
Auch dir ertöne: song by Gürrlich. 599.
Auf, Brüder, schlinget Arm in Arm': song by A—— (late 18th cent.). 599.
Auf, Brüder, singt: song by A—— (late 18th cent.). 598.
Auf, Bürger, auf: chorus by Hummel. 50.
Auf den grün-bemahlten Feldern: song (1640). 472.
Auf einen Ball in Wien; fr. opera [by Hummel?]. 819.
Auf! Lasst uns singen: song by B. A. Weber. 599.
Augelletti, al vostro canto: song by L. Manza. 490.
Augelletti canori: song by Reggio. 486.
Augelletti che cantate: song by G. Fischietti. 514.
Augelletto garruletto: song by Ariosti. 508.
Augellin, che tra le frondi: song by Astorga. 585, 586.
Augusta is inclin'd to fears: catch (1681). 27.
"Auld Robin Gray." *v.* When the sheep are in the fauld; Young Jamie.
Auprès d'un buisson: song (1760, *etc.*). 567, 580.
Auprès d'une jeune épouse: song (1728). 528.
Auprès d'une jeune merveille: duet (1757). 67.
Auprès de la Bastille: song (after 1744, *etc.*). 530, 557 (King's 330, f. 58).
Aura, che dolce spiri e scherzi: song by — Murray. 610, 611.
Aura, che dolce spiri, se a me: song by Paer. 622.
Aura gentil: madrigal by A. della Faya. 158 (Add. 5050, f. 33).
Aure amiche, ah, non spirate: song (after 1794). 576.
Aure amiche, che volate: operatic scena by Tarchi. 403.
Aure belle; fr. opera [?] by Hummel. 819.
Aure care, frondi amene: song by Bigaglia. 512.
Aure care, oimè: duet by Feroce. 78.
Aure, che qui d'intorno: song by Bigaglia. 512, 558.
Aure fresche: madrigal by Stradella. 169.
Aure grate: song by Gasparini. 528.
Aure, o voi che accogliete: song by Bigaglia. 558.
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Aure placide volanti: song by G. Casalotti (?). 492 (36877, f. 128).
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Aure, spirate; fr. opera (late 17th cent.). 284.
Aure vaghe: song (17th–18th cent.). 500.
Aure, voi che volate: duet by Steffani. 70, 76, 81.
"Aurenge-Zebe": opera by J. Eccles. *v.* She heard the summons.
—— opera by H. Purcell. *v.* I see she flies me.
Aurette, che placide: song by L. K. Widmann. 610 (2), 613.
Aurette leggiere, che intorno scherzate: song (early 19th cent.). 612.
Aurette leggiere, che intorno spirate; fr. opera by Terziani. 318.
"Aurora"; by J. C. Bach. *v.* Già Febo.
Aurora beams bright: song (1789). 575.
Aus dem Strome des Genusses: song by B. A. Weber. 599.
"Aus der Ferne." *v.* Über jener Berge-Höhen.
Aussitôt que la lumière: song by J. J. Rousseau. 569.
"Australia." *v.* O'er many a foaming billow.
Autrefois les femmes: song (after 1726). 519.
Autumnus comes: song by S. Wesley. 575.
Aux armes, chers amis: duet (1757). 68.
Aux champs fleuris: song (late 18th cent.). 597.
"Aux deux sexes." *v.* Dans le cours de mon hyménée.
Aux yeux (?): madrigal (after 1604). 145.
Avant de franchir: song by E. Bruguière. 637.
Avant de province en province: song (after 1726). 521.
Avant le moment bienheureux: song (17th cent.). 491.
Avant mes jours: madrigal by C. Le Jeune. 161.
Avant que d'aimer Lisette: song (1760). 568.

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Avant que d'avoir un dauphin: song (after 1744, *etc.*). 549, 557 (King's 536, f. 83).
Avant que tes beaux yeux: song by A. G. Thomas. 640.
Avec un teint par trop fardé: song (after 1744). 554.
Avec une belle figure: song (after 1744). 554.
Avec vous mon amour finira: madrigal [? by J. T. Gerarde]. 134.
—— madrigal by N. Payen. 176.
Aveva l'idol mio: song (1715–1725?). 511.
Avez-vous ressenti l'absence: song (after 1726). 520.
Avoir de généreux amis: song (after 1744). 544.
Avran termine. *v.* Mi hai da piangere un dì.
Avril, l'honneur: song by J. J. Rousseau. 569.
Avrò sempre nel petto; fr. opera (late 17th cent.). 235.
Awa' wi' the witchcraft: song arranged by Kozeluch. 601, 608 (35278, ff. 10, 17b, 26).
Awa', wigs, awa': song (late 18th cent.). 596.
Awake, Æolian lyre: glee by Danby. 118.
Awake, aged minstrel: duet by J. Barnett. 96.
Awake, awake, fair goddess of this place: cantata by [W.] Hall. 13.
—— song by T. Kingsley. 484.
Awake, awake, my lyre, and tell: ode by Blow. 210 (3), 211.
—— song by Reggio. 480.
Awake, celestial harmony: ode by P. Hart. 216.
Awake, fair Venus: trio by Lenton. 650.
Awake, my harp, some joyful measure: glee by Bishop. 114.
Awake, O Constantine: words of operatic air [by T. Farmer]. 245.
Awake softly: madrigal by H. Peacham. 146.
Awake, sweet love: madrigal by J. Dowland. 132, 164, 169, 181.
Awake, ye woful wights; fr. opera by R. Edwards (?). 225.
Away, away, ye notes of woe: song by J. Lodge-Ellerton. 627.
Away, fond youth: catch [? by Dibdin]. 42.
Away! Let nought: duet arranged by Kozeluch. 87.
Away, lo, Sol old winter driveth: madrigal by T. Miles. 191.
"Away, my herd, to the oaken grove." *v.* "Hob y deri danno."
"Away, my herd, under the green oak." *v.* "Hob y deri dando."
Away! To Comus' court repair; fr. opera by S. Wesley. 324.
Away with fear; fr. opera by Dibdin. 374.
Away with the causes of riches: part-song by M. Lock. 453.
Away with these: madrigal by J. Dowland. 164, 169.
"Axur, König von Ormus." *v.* "Axur, rè d' Ormus."
"Axur, rè d' Ormus": opera by Salieri. 309, 358.
Ay, ay, master serjeant; fr. opera by Dibdin. 374.
Ay, beshrew you: madrigal by W. Cornish, jun. 125.
Ay, como las esperanzas: duet by G. Casalotti (?). 58.
Ay na gorye: song arranged by Hummel. 632.
Ay waking O: duet by Haydn. 92.
Ayez donc pitié. *v.* Déplorons la décadence.
Ayez pitié de votre amant: madrigal [? by J. T. Gerarde]. 133.
Ayez pitié, mesdames. *v.* Déplorons la décadence.
Ayez quelque complaisance: song (after 1744). 547.

B . . . . , il vous faut quitter Paris: song (after 1744, *etc.*). 530, 557 (King's 330, f. 92).
B u bu, z a za. *v.* Buzarave ben.
Bacchus a comblé nos souhaits: duet (1757). 69.
Bacchus a comblé vos désirs: duet (1757). 67.
Bacchus à moi: duet (1757). 68.
"Bacchus and Ariadne": part of opera (1799). 323.
Bacchus, c'est toi: duet (after 1737, *etc.*). 64, 68.
Bacchus est aimable; fr. opera [by Colasse]. 256.
Bacchus, je chéris: duet (1757). 67.
Bacchus, Jove's delightful boy: duet (late 18th cent.). 86.
—— glee (late 18th cent.). 104.
Bacchus, par tes bienfaits: duet (1757). 67.
Bacha. *v.* Pacha.
Baci affiammati; Baci amorosi; Baci cortesi; Baci, oimè. *v.* Baci soavi; by Marenzio.
Baci soavi: madrigal by Gesualdo. 172.
—— madrigal by Marenzio. 179.
Bacia e ribacia: madrigal [? by Marenzio]. 143, 178.
Baciami, vita mia: madrigal [by Croce]. 143.
—— madrigal by Faignent. 167, 175.
Bacierò pur fortunato: song by Scarlatti. 589.
Bacio quel fiore. *v.* Nel suo bel prato.

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Back, shepherd, back; fr. masque by H. Lawes. 325.
Badet, captivating Badet; fr. opera by Balfe. 426.
Badinez. *v.* Prélat, que la faim; *etc.*
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Baisez-moi: canon by Josquin des Prés. 6.
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"Barbara Allen." *v.* 'Twas at the hour of dark midnight.
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Begli occhi, perdonate: song (18th–19th cent.). 578.
Begli occhi, pietà: duet by Steffani. 81.
Begli occhi, poichè vi deggio amar: song by Albinoni. 528.
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Begone, disperse; fr. ode by Dibdin. 219.
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Behind yon hills: song by I. Pleyel. 601, 603 (35278, f. 1).
Behold and listen: song by J. Courteville. 487.
Behold and see how birds do fly: madrigal by T. Stretton. 122.
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Behold, the fairies; fr. opera by Dibdin. 376.
Behold, the hour: duet by Haydn. 93.
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Bei crini: song by G. [B.] Buononcini. 590.
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Bei prati: song by Scarlatti. 588.
Beim Schmerz, der dieses Herz durchwühlet: song by Haydn. 572.
Bel piacer saria: duet by J. G. Naumann. 84.
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Bel rosignuol: song by Reggio. 486.
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Bel tempo che vola: song (1682–1690). 485.
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Bella mano: song (1721). 513.
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Bella, quanto crudel: madrigal by A. della Faya. 158 (Add. 5050, f. 31).
Bella rosa d'amore; song by Cordella. 556.
Bella sorte: madrigal by Clari. 157.
Bella speranza: song by Gasparini. 563.
Belle alme fortunate; fr. opera by Albuzi. 335.
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"Belle brune": song (after 1744, *etc.*). 529, 557 (King's 390, f. 17b). *v.* also Sainte Hermine.
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—— song (after 1744). 530.
Belle et charmante brune: song (after 1744). *v.* Auprès de la Bastille; *etc.*
—— song (another setting, 18th cent.). 532, 580.
Belle et charmante reine: song (after 1744). 551.
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Belle fonti. *v.* "Il prigionier fortunato."
Belle Iris, je brise; fr. opera [by Lully]. 254.
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Belle luci, che accendete; fr. opera by Cafaro. 292.
Belle luci guerriere: song by Gaffi. 563.
Belle mie calde lagrime; fr. opera by Hasse. 283.
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"Bellérophon": opera [by Lully]. *v.* Heureuse mort; Que ce jardin se change; Quel spectacle charmant; Vortigué, Monsieur.
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Beneath, an infant sleeping lies: glee by Stevens. 108.
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Beneath this humble turf: trio by M. Cooke. 658.
Beneath this stone the Earl of Lincoln lies: catch (late 18th cent.). 40.
Beneath those rugged elms: glee by T. Miles. 115.
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Benedicite! What dreamed I: madrigal (1501, *etc.*). 124, 160.
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Berenice, ove sei; fr. opera by Sacchini. 314. *v.* also Ombra, che pallida.
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Bergers, réunissons; fr. opera [by L. Lully and J. B. Lully, jun.]. 264.
"Berkshire." *v.* Hark, hark! 'Tis a voice.
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Bevete voi, no: canon (19th cent.). 12.
Beviamo tutti: trio by Giardini. 655, 656.
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Bewail I may. *v.* What remedy.
Beware: part-song by Hatton. 456.
Beyond the desert mountains; fr. opera by J. Eccles. 243.
Bèze, ce ministre fameux. *v.* Mêtresat a dit.
"Bianca, the bravo's bride": part of òpera by Balfe. 428 (overture), 440.
Bianchi cigni: madrigal by Marenzio. 173, 178.
Bibamus hilares: trio by T. Tempest. 652.
Bien loin de trouver ridicule: song (after 1744, *etc.*). 553, 557 (King's 337, ff. 100b, 182b).
Bilbaud m'a bien bilbaudée: song (after 1726, *etc.*). 520, 523.
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Bionde ariste: song by Colonna. 488.
Biondi crini: song (after 1699). 491, 494.
Biondo arcier: song (17th–18th cent.). 499.
"Biriby." *v.* A la fin la mort; Écoutez la relation; *etc.*
"Bisque et dindons." *v.* Que tu nous causes.
Black and grey (18th cent.). 200 (114).
"Black and white." *v.* Young Cupid has two.
Black as a coal (18th cent.). 201 (199).
"Black dish bottom" (18th cent.). 199 (69).
"Black Jock." Scotch tune (18th cent.). 207.
"Black legs" (18th cent.). 202 (349).
"Black-eyed Susan." *v.* All in the downs.
Blaise en revenant. *v.* Le bon duc, voyant cela.
Blaise, nouvel époux: duet (1757). 67.
Blaise, voyant sa Lisette: song (18th cent.). 580.
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Blithe, blithe and merry was she: song arranged by Kozeluch. 602, 608 (35278, ff. 10, 17b, 23b).
Blithe hae I been: song arranged by Kozeluch. 601, 608 (35278, ff. 8b, 16b, 23b).
Blithesome at the close of day; fr. opera by Stevens (?). 371.
"Blodau Gwynedd": song arranged by Haydn. 621 (35274, f. 37b; 35275, ff. 12b, 25b). *v.* also You ask why.
"Blodau Llundain": duet arranged by Haydn. 98.
"Blodau 'r drain": song arranged by Haydn. 620 (no. 32), 621 (35275, ff. 8b, 22b) ;— by Kozeluch. 608 (no. 143).
"Blodau 'r grug": song arranged by Haydn. 621 (35274, f. 32; 35275, ff. 11, 24; *etc.*) ;—by Kozeluch. 603 (no. 147).
"Blodau 'r gwynwydd": song arranged by Haydn. 620 (no. 14), 621 (35275, ff. 4b, 18b). *v.* also How closely the woodbine.
Blonds cheveux: song (16th cent.). 466.
Blooming hedges (18th cent.). 202 (293).
Blow, blow, thou winter wind: glee by T. A. Arne. *v.* Operas. 347, 408.
—— glee by Stevens. 108.
Blow high, blow low; fr. opera [by Dibdin]. 310.
Blow, shepherds, blow: madrigal by Morley. 145, 169, 170, 174 (31418, f. 17).
Blow there, sweet zephyrus: song (two settings, after 1669?). 477, 478.
Blow thy horn, hunter: madrigal by W. Cornish. 123, 126.
Blow thy horn, thou jolly hunter: catch [by T. Ravenscroft]. 35, 36.
Blow, warder, blow: glee by Callcott. 110.
"Blowzabella": English tune [adapted from G. B. Buononcini]. 199 (85).
"Blue-beard." *v.* Hear me, hear me.
Bluely shine the summer skies: song by Bishop. 684.

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Blushete me, Carolos: trio by S. Wesley. 657, 659.
"Bob in the bed" (18th cent.). 201 (215).
"Bobbing Joe" (18th cent.). 200 (100).
Boileau soutient: song (after 1744, *etc.*). 534, 557 (King's 331, f. 89b).
"Boire à son tour." *v.* Le collège de Dijon.
Boire d'un vin délicieux: song by Duplessis. 525.
Boisguilbert vous propose; fr. opera by Rossini. 414.
"Bon, bon, bon." *v.* Et bon, bon, bon.
"Bonduca": opera by H. Purcell. 231 (overture), 240, 243, 246, 247, 249, 310. *v.* also Britons, strike home; Jack, thou'rt a toper; O lead me to some peaceful gloom; To arms! Your ensigns straight display.
Bonheur de se revoir: song by A. de Beauplan. 637.
Bonheur, descends; fr. opera by Balfe. 430.
Bonhomme aux yeux de ratine: song (after 1726). 517.
Bon jour, bon an: madrigal by D. Havericq. 134.
Bon jour, m'amie, et bon an: madrigal [by J. T. Gerarde]. 133.
—— madrigal by C. Le Jeune. 161.
Bonjour, m'amie Thomasse: song (after 1726). 520.
Bonjour, mon père (18th cent.). 579.
Bonjour, sieur Duc: song (after 1744). 556.
"Bonnie Anne." *v.* O Tibby.
"Bonnie boatman." *v.* The Belgic frog.
"Bonnie broom." *v.* How blest was I.
"Bonnie Dundee": Scotch tune (18th cent.). 207. *v.* also And still to her charms.
"Bonnie Jean." *v.* There was a lass; they ca'd her Meg.
"Bonnie Jean Gordon": Scotch tune (18th cent.). 207. *v.* also Love's goddess; Wert thou like me.
"Bonnie Joe of Aberdeen." *v.* My mither was lame.
"Bonnie Kate of Aberdeen" (18th cent.). 208.
"Bonnie Kitty." *v.* When last from the Straits.
"Bonnie laddie": Scotch tune (18th cent.). 207.
Bonnie lads, since we be met: catch (late 18th cent.). 86.
Bonnie lassie: song arranged by Haydn. 618.
"Bonnie Nell." *v.* It is not yet a fortnight.
Bonnie wee thing: song arranged by Haydn. 619; — by Kozeluch. 602, 603 (35278, f. 19), 604 (35279, f. 7).
Bonny. *v.* Bonnie.
Bonum vinum: madrigal (early 15th cent.). 120.
"Boring the gimlet" (18th cent.). 199 (3).
"Born drunk" (18th cent.). 201 (207).
Bornez-vous vos désirs; fr. opera [by Lully]. 263.
Boschi solinghi: song (early 19th cent.). 612.
"Boscombe bucks" (18th cent.). 199 (8).
Boscot sait: song (after 1744). 542 (Eg. 816, f. 69b).
"Bottle and friend" (18th cent.). 202 (302).
Bound by the near conjunction of our souls: part-song by Hilton. 452.
Bourdaloue peut tout: song (18th cent.). 580.
Bourgeois à cette fête: song (after 1744, *etc.*). 530, 537 (King's 330, f. 96).
Bourru Janséniste: song (after 1749). *v.* Vive de la France le sang.
"Bow wow" (18th cent.). 199 (32).
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Boy, go down: catch by Ives. 29, 37 (31462, f. 6b), 38, 46.
Boy, go up: catch by Hilton. 30.
Boy, pity me. *v.* Is love a boy.
"Bradamante": opera by — Lacoste. Reference to, 1707. 521.
"Braemar": Scotch tune (18th cent.). 207.
Bramar di perdere; fr. opera by Manna. 272.
"Brave colonel." *v.* Tremblez, tremblez.
Brave Llewellyn: song arranged by Kozeluch. 603.
Brave Noailles: song (after 1744, *etc.*). 545, 557 (King's 334, f. 147b).
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Braw, braw lads: song arranged by I. Pleyel. 601, 603 (35278, f. 1b).
"Bread and cheese" (18th cent.). 199 (36).
Break off, break off: glee [? by Dibdin]. 113.
Breathe soft, ye winds: glee (two settings, late 18th cent.). 108, 109.
"Breeches loose." *v.* "A trip to Bath."
Bright be the place of thy soul: song by Charlotte A. Birch. 635.
Bright Panthea: song by [W.] Corbett. 593.
Bright Phœbus has mounted: song by Hook. 575.
Bright star of even: song by Bishop. 634.
Bright was the morning: song (1681). 483.

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Brightly glows the morning. *v.* "Geneviève."
Bring out the cold chine: trio (late 17th cent.). 650.
Bring quickly to me Homer's lyre: trio by B. Rogers. 653, 655.
"Bring, shepherds, bring the kids": ode [by Blow]. 214, 215.
Bring the bowl which you boast: glee by T. Miles. 115.
Bring the cup; fr. opera by Balfe. 426.
"Briseide": opera by Torri. 232.
"Brisk and smart" (18th cent.). 201 (253).
"Britannia" (18th cent.). 200 (167).
"Britannia and Augusta." *v.* Ye gen'rous arts.
Britannia mourns: canon by R. Cooke. 9.
Britannia's name; fr. table entertainment by Dibdin. 644.
"Britannico." *v.* Vanne, Neron spietato.
"Britons, strike home": table entertainment by Dibdin. *v.* Come, brother soldiers; Come, listen to a seaman's ditty; I'm what the world calls; Since united we are; Sweet peace that kindly sheds; The sailor is the soldier's friend; The war 's begun; When Dryden wrote.
—— fr. opera by H. Purcell. 246, 248, 304, 321. *v.* also "Bonduca."
Britons, to arms your country calls: song (1804). 621.
Broglie, fameux général: song (after 1744, *etc.*). 552, 557 (King's 337, ff. 95, 182).
Brooms for old shoes: catch [by T. Ravenscroft]. 30, 36.
"Brose and butter." *v.* Up went Ailie.
"Brother and sister." *v.* Tremble, rash presuming foe.
Brother Jack: song by M. Cooke. 630.
Brown is my love: madrigal by A. Ferrabosco. 186.
"Browning." *v.* The leaves be green.
Browning, Madam: catch [by T. Ravenscroft]. 30.
Brucio fra mille fiamme: song (1st half of 18th cent.). 558.
Brüder auf, euch ist erschienen: song by W. von B—— (late 18th cent.). 598.
Brüder auf, in lauten Chören: song by [J. C.] Franz. 599.
Brüder, hört das Fleh'n: song by A—— (late 18th cent.). 599.
Brüder, hört! Dies' Glas vereint: song by A—— (late 18th cent.). 599.
Brüder, ist's euch auch wie mir: song by A—— (late 18th cent.). 599.
Brüder, jeder Ton des Mundes: song by Gürrlich. 599.
Brüder, lasst uns, eh' wir schliessen: song by W—— (late 18th cent.). 598.
Brüder, streckt nun die Gewehre: song by W. von B—— (late 18th cent.). 598.
Brûler sans cesse: song (1620–1621). 470.
Brunette, c'est sans retour. *v.* Ingrate, c'est sans retour.
"Buff to blanket" (18th cent.). 199 (37).
"Bull waggy bow" (18th cent.). 202 (856).
"Bung the eye" (18th cent.). 200 (182).
Buona notte: song (early 18th cent.). 613.
Burst forth, my tears: madrigal by J. Dowland. 132, 164.
"Bury fair" (18th cent.). 200 (134).
Busk ye, busk ye: song arranged by I. Pleyel. 601, 603 (35278, f. 2).
But are ye sure: songs arranged by Haydn. 619 ;—by Kozeluch. 602, 604 (35279, ff. 5b, 12b).
But as the bird. *v.* Fui vicino.
But I will do. *v.* Small paths.
But lately seen: duet arranged by Haydn. 92, 93.
But not so soon. *v.* The fair young virgin.
But O, what art can teach. *v.* From Harmony; by Handel.
But out, alas. *v.* My mistress had a little dog.
But there are other things; fr. opera by Dibdin. 374.
But when by proof. *v.* When younglings.
But why am I so abused: madrigal by W. Newark. 124.
But with me, wretch. *v.* Zefiro torna.
"Buttered buns" (18th cent.). 199 (53).
"Buttered peas" (18th cént.). 199 (10).
"Butterfly, butterfly": song by Bishop. 633.
Buvons à nous quatre: song (after 1726). 519.
Buvons, aimons: duet (1757). 67.
Buvons, amis: song (18th cent.). 579.
Buvons, chers amis. *v.* Baisons, chers amis.
Buvons, ma commère: madrigal by Benedictus v. Appenzell. 129.
—— madrigal by P. Gannain. 128.
Buzarave ben: catch (late 18th cent.). 40.
Buzz, quoth the blue-fly: catch by [T. A.] Arne. 45.
By a bank as I lay musing in my mind: madrigal (early 16th cent.). 122.
By a bank as I lay musing, myself alone: madrigal (early 16th cent.). 124.

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By Allan's stream: song arranged by Haydn. 619.
By and by will wed his Sally. *v.* A little blithesome, merry lass.
By fair Aurora's springing. *v.* Ye shepherds of fields.
By force I live: madrigal by Byrd. 149.
By her own lovely self; fr. opera [by Shield]. 322.
By purling streams: song by Croft. 505.
By silver Thames' flow'ry side: song (late 17th cent.). 498.
By the hope of future bliss; fr. opera (about 1886). 420.
By those eyes: duet (late 18th cent.). 84.
By those pig's eyes; fr. opera by J. Eccles. 231.
By two black eyes: catch by [J.] S. Smith. 45.
By winding streams: glee by W. Russell. 99.
"By-slip" (18th cent.). 202 (303).

C'en est fait, belle Sylvie; fr. opera [by Lully]. 255.
C'en est fait! Je m'en vais; fr. opera [by Lully]. 254.
C'est à ce coup: song (after 1744, *etc.*). 543, 557 (King's 334, f. 45b).
C'est ainsi qu'en furie: song (after 1744). 551.
C'est Anne: song (1620–1621). 469.
C'est au jardin de ma tante. *v.* C'est ainsi qu'en furie; *etc.*
C'est au pied du rocher; fr. opera by Campra and Desmarets. 263.
C'est bien ici; fr. opera by Balfe. 426.
C'est Cupidon: song (after 1744, *etc.*). 546, 557 (King's 334, f. 228b).
C'est dans ces lieux: song (after 1726). 520.
C'est dans nos flots; fr. opera [by Colasse]. 264.
C'est, donc, par moi: madrigal by Ninon le Petit. 129, 170.
C'est, donc, vous: song (after 1744, *etc.*). 545, 557 (King's 334, f. 194).
C'est en vain: song (18th cent.). 580.
C'est grand plaisir: madrigal by J. T. Gerarde. 135.
—— madrigal by D. Havericq. 135.
—— madrigal by [O.] Morel. 134.
C'est ici l'hôtel de misère; fr. opera (after 1726). 256.
—— song (after 1744). 532.
C'est l'amour qui nous menace; fr. opera [by Lully]. 264.
C'est l'amour qui nous mène. *v.* On entendit la jeune Climène.
C'est l'amour qui retient; fr. opera [by Lully]. 344.
C'est l'ouvrage d'un moment. *v.* France, qui soupirez.
C'est là. *v.* Qu'un criminel.
C'est la fille: song (1760). 566.
C'est la princesse Louise: song (after 1726). 517.
C'est la pure vérité. *v.* "La Médisance."
C'est la saison; fr. opera [by Lully]. 267.
C'est Law qui gouverne: song (after 1744, *etc.*). 546, 557 (King's 335, f. 84b).
C'est le dieu des eaux. *v.* C'est Los Balbases.
C'est le prince d'Orange. *v.* "Le prince d'Orange."
C'est Los Balbases; fr. opera (after 1726, *etc.*). 254, 273, 277 (King's 331, f. 52b).
C'est mal cherché: madrigal by [? A.] Agricola. 127, 128.
C'est mon trésor: song (1760). 567.
C'est Monsieur: song (18th cent.). 579.
C'est notre premier président: song (after 1744, *etc.*). 536, 557 (King's 331, f. 199).
C'est notre servante: song (after 1726, *etc.*). 519, 523.
C'est peu que la récompense: song (1760). 566.
C'est pour le jour; fr. opera by Balfe. 432.
C'est trop courir: song (1620–1621). 469.
C'est trop sur amours. *v.* Pour faire l'alchimie.
C'est un certain je ne sais quoi: song (after 1744). 548.
C'est un charmant pays: song (after 1744). 553.
C'est un lan la landerirette. *v.* C'est Cupidon.
C'est une excuse. *v.* Comment donc.
C'est une jeune fille: song (after 1744). 534.
C'est votre beauté: madrigal [by P. Phillips]. 148.
Çà, boutons bas: dialogue (after 1744, *etc.*). 539, 557 (King's 332, f. 219).
Ça! Que je te mette. *v.* Tu fais la pleureuse.
Caballero mal andante; fr. opera (18th cent.). 329.
Cachez-vous, filles de la reine: song (after 1726, *etc.*). 517, 530, 557 (King's 330, f. 36b).
Cachons-leur mes alarmes; fr. opera by Balfe. 439.
Cachons-nous des regards de Maman. *v.* Tout me dit que Lindor.
Cada l' indegno; fr. opera by N. Sala. 295.
Caddie, laddie: Scotch tune (18th cent.). 207.
"Cadmus et Hermione": opera by

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Lully. 287. *v.* also Guéris-toi; Heureux qui peut plaire; Je vais partir; Le tourment; Non, non, nous n'aurons pas; Peut-on mieux faire; Vos beaux yeux.
Cæsaris auspitiis: motet [? by Créquillon]. 194.
Cagion è fiamma dolce. *v.* Nasce da bella fiamma.
"Cahin caha." *v.* Dans mon enfance nul ministre.
"Cajo Fabrizio": opera by Hasse. *v.* Caro sposo amato; Quella è mia figlia; Se a me torranno.
"Cajo Mario": opera by Cimarosa. *v.* Figlia, coragio.
—— opera by Jommelli. 330. *v.* also Padre, sposo.
Calami sonum ferentes: motet by C. di Rore. 196.
Calcus et dimidius fit siliqua: song (11th–12th cent.). 464.
Caldi sospiri: song by G. Casalotti (?). 492 (36877, f. 124b).
"Calenig": song arranged by Haydn. 621 (35274, f. 39; 35275, ff. 12b, 25b).
—— *v.* also All white.
"Caligola": opera [? by Boretti]. 286.
"Caligula." *v.* Though over all mankind.
Call for the ale: catch by W. Lawes. 46.
Call for the reck'ning: catch by H. Purcell. 28, 29, 37, 41.
Call forth the song: glee by Stevens. 103.
Call George again: catch by Hilton. 29, 37, 46.
Call the spring: trio by H. Lawes. 652.
"Callirhoé." *v.* Jupiter par sa puissance; Roy siffié.
Calma del seno i palpiti; fr. opera by Anfossi. 384.
Calma la pena; fr. opera by F. Bertoni. 361, 370.
Calvin outré: song (after 1726, *etc.*). 536.
"Calypso." *v.* Cruel cupid; For thee the rilling water; No more let sorrow; No, no! You'd deceive me.
"Camargo" (18th cent.). 199 (9).
"Camargo, new" (18th cent.). 199 (6).
Cambyses' son: madrigal (after 1611). 147.
Came you by Atholl: song arranged by Hummel. 628, 631, 633 (32189, f. 128b).
"Camilla": opera by Buononcini. *v.* "Il trionfo di Camilla."
—— opera by Paer. *v.* Sento che quegli sguardi.
Caminad, sospiros, adonde soleis: song by G. Casalotti (?). 492 (36877, f. 101).
"Campaspe" (?). *v.* Luci belle, se piangete.
Can any king be half so great; fr. table entertainment by Dibdin. 643.
Can beauty's spring admit: song by W. Lawes. 473.
Can love be controll'd: song (18th cent.). 594.
Can she excuse: madrigal by J. Dowland. 132.
—— song [adapted from J. Dowland]. 469.
"Candace" (?). *v.* Caro mio ben, perdona.
Candide perle. *v.* Dainty, white pearl.
Candido leggiadretto. *v.* O bella man.
Cangia al fine; fr. opera by Handel. 339.
Cangia il cielo; fr. opera by Scarlatti. 233, 245. *v.* also "Il prigionier fortunato."
Cangia la sorte; fr. opera (1762). 297.
Cangia pensier: duet by Steffani. 70, 73, 77, 81.
Cangiata è la face: song by Gasparini (?). 563.
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Canta pur: canon by Borri. 12.
Cantai già lieto: madrigal by Marenzio. 152 (no. 67), 178, 184.
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Cantando un dì: madrigal by Clari. 157 (2).
Cantano i più graditi: madrigal [by Mosto]. 145.
Cantate, ninfe: madrigal by Marenzio. 179.
Cantava la più vaga pastorella: madrigal by Marenzio. 166.
Cantiam lieti: madrigal by A. della Faya. 158 (Add. 5050, f. 57).
Cantiam, muse: madrigal by S. Molinaro. 168.
Cantin liete le ninfe: madrigal by A. Savioli. 156.
Capelli d'oro: song by G. Casalotti (?). 492 (36877, f. 115b).
"Captain Davis" (18th cent.). 201 (278).
"Captain Morgan's march." *v.* "Rhyfelgyrch cadben Morgan."
Car ce jour. *v.* Or est venu.
Car Dieu voulut. *v.* Je n'ai deuil.
Car qui en voudrait. *v.* A la mignonne.
Cara, addio! Dammi un'amplesso; fr. opera by Giacomelli. 343.
Cara, addio! Morir mi sento; fr. opera by G. Manna. 276, 294.
—— fr. opera by G. Porta. 268.
Cara beltà: song (1718–1729?). 512.
Cara benda. *v.* "Ciro"; by Scarlatti.
Cara Bettina: song (18th cent.). 585.

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C'est Los Balbases; fr. opera (after 1726, *etc.*). 254, 273, 277 (King's 331, f. 52b).
C'est mal cherché: madrigal by [? A.] Agricola. 127, 128.
C'est mon trésor: song (1760). 567.
C'est Monsieur: song (18th cent.). 579.
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Cachez-vous, filles de la reine: song (after 1726, *etc.*). 517, 530, 557 (King's 330, f. 36b).
Cachons-leur mes alarmes; fr. opera by Balfe. 439.
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Calami sonum ferentes: motet by C. di Rore. 196.
Calcus et dimidius fit siliqua: song (11th–12th cent.). 464.
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"Clitemnestra" (?): opera (mid. 18th cent.). *v.* Di questo core.
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Clori, pur troppo bella: song by Giacometti (? = Geminiano Giacomelli). 506.
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"Clump and Cudden." *v.* Say, Fanny; This, this, my lad.
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"Coffee and tea" (18th cent.). 199 (50).
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Colà, sul praticello; fr. opera by Latilla. 266.
Colas disait à Michelle: duet (after 1737). 64.
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Coll' aspro tuo velen'. *v.* Pallida gelosia.
Colla bottiglia: glee by Cocchi. 108.
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Colla scorta di due stelle: song (17th–18th cent.). 499.
Colla sua man: madrigal by Marenzio. 180.
Colle procelle; fr. pasticcio [by Cocchi, *etc.*]. 288.
Colle stille: song (17th–18th cent.). 500.
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Colmo d' amore: song by B. Sabbatini. 501.
"Colombo": opera (1st half of 18th cent.). 281.
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Colui che fiso mira: song by Scarlatti. 489.
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Combatton questa alma: duet by Steffani. 70, 81, 89.
Come again, sweet love: madrigal by J. Dowland. 132, 138, 164, 169.
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Come again, sweet nature's treasure: madrigal by E. Johnson. 139.
Come, all my brave boys: song by S. Wesley. 623.
Come, all who love; fr. table entertainment by Dibdin. 644.
Come, all ye jolly Bacchanals: song by Carey. 594.
Come, all ye jolly shepherds: song arranged by Haydn. 619.
Come, all ye pretty maidens: catch by Bishop. 48.
Come, all ye tender nymphs: song by Tudway. 485.
Come, all you dear delights: song (after 1669?). 476.
Come and let us sing this catch: catch by Callcott. 33, 41.
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"Come ashore, jolly tar" (18th cent.). 198.
Come augel: duet by Marcello. 73.
Come avrò dunque il frutto: madrigal by Renaldi. 171 (29400, f. 40b).
Come away, come, sweet love: madrigal by J. Dowland. 132.
Come away; do not stay. *v.* "Œdipus."
Come away, pretty maids: song by Hook. 616.
Come away to the tavern: catch (1833). 46.
Come, balmy hope: glee by Callcott. 105.
Come, boat me o'er: song (late 18th cent.). 596.
Come, brother soldiers; fr. table entertainment by Dibdin. 646.
Come, buy my cherries: catch by Stevenson. 45.
Come, buy my fine wares: catch by [? W.] Hayes. 37.
Come, buy my water-cresses: catch by Savage. 34.
Come, Chloe, fill the genial bowl: glee by W. Linley. 111.
Come, Chloris, hie we to the bower: duet and trio by H. Lawes. 55, 652.
Come, clap thy hands, thou shepherd swain: madrigal by Weelkes. 151.
Come, come, all noble souls: part-song by H. Bowman. 452.
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Come, come along for a dance: ode by Jer. Clark. 211, 223.
Come, come away, boys: catch (late 18th cent.). 36.
Come, come, come to my island home: song by Bishop. 634.
Come, come, my dear girl: duet by Hook. 92.
Come, come, my lads; the war is o'er: song by Dibdin. 605.
Come, come, thou glorious object: song by Laniere. 477.
Come, creeping sleep: canon (late 18th cent.). 7.
Come dal ciel. *v.* Like as from heav'n.
Come, Damon, leave thy sadness: glee by Corfe. 112.
Come, dear Pastora: glee by Atterbury. 108.
Come, death; behold I breathe: part-song (after 1604). 451.
Come di vaghi fiori: song by Astorga. 511.
Come di voi, più bella: madrigal by Renaldi. 171 (29400, f. 68).
Come donna: madrigal (? 16th cent.). 142.
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Come, drink to me: catch by Byrd. 29, 37 (31462, f. 33b), 39.
Come, drink to the brave; fr. cantata by Balfe. 23.
Come è bello un boccolo: song by G. B. Scharmann. 610.
Come è possibile: song (18th–19th cent.). 609.
Come esser può che io viva: duet by Bigaglia. 80.
Come, ev'ry Demon. *v.* "Circe."
Come, fair Emma, come away: incidental music by I. W. Bloomfield. 392.
Come, fairest nymph: glee by Lord Mornington. 118.
Come, fill our glasses: song by — King. 483.
Come, fill the bowl: glee by T. Miles. 115.
Come, follow me, and we: catch by Hilton. 30.
Come, follow me, my lads: catch by Warren-Horne. 40–1.
Come, follow me whither: catch by Hilton. 29, 35, 37 (31462, f. 31), 40, 46.
Come, friends and companions: catch by Berg. 37.
Come from the dungeon; fr. incidental music by H. Lawes. 228.
Come fugato il nembo; fr. opera by Terziani. 384.
Come fuggir: madrigal by Marenzio. 179.
Come, gentle herdman, sit with me: duet (after 1614). 58.
Come, gentle hope; fr. opera by Dibdin. 374.

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Come, gentle spring: glee by Callcott. 106.
Come, gie 's a sang: song arranged by Haydn. 618;—by Kozeluch. 602, 604 (35279, ff. 6, 12b).
Come, heavy heart: duet by W. Lawes. 54.
Come here, ye fair; fr. opera by Dibdin. 376.
Come hither: madrigal by Wigthorp. 137.
Come hither, boy: catch by Hilton. 32, 35, 40.
Come hither, my son: song by Hatton. 639.
Come hither, shepherd-swain: glee by Stevens. 99, 103.
Come hither, Tom: catch by Cranford. 28, 37 (31462, f. 2b), 38.
Come home, sweetheart: madrigal (early 16th cent.). 123.
Come, honest friends: catch by Ives. 29, 31, 37 (31462, f. 10b), 38, 42, 46.
Come, honest sexton: song by Lock. 501.
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Come il candore d' intatta neve: canon by Metastasio. 6, 8.
Come il cedro; fr. opera (mid. 18th cent.). 288.
Come il lauro non perde: madrigal by L. Mira. 140, 173.
Come il porto di Livorno; fr. opera [? by Hummel]. 319.
Come il rospo; fr. opera by Pavesi. 384.
Come in ciel: song (1st half of 18th cent.). 559.
Come in verde. *v.* "Ciro"; by Scarlatti.
Come, infirmity: madrigal [by R. Nicholson]. 140.
Come innanzi dell' alba: madrigal by Marenzio. 179.
Come, join, ev'ry heart; fr. table entertainment by Dibdin. 647.
Come, join me, fellow subjects; fr. table entertainment (?), by Dibdin. 645.
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"Don Calascione." *v.* Ah, frenate il pianto; Colà sul praticello; Non son di quelle; Signor Pancrazio; Sol due ricordi; Svela, se m'ami.
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Hence away, ye sirens: glee by Stevens. 103.
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Hence, fell discontent; fr. table entertainment by Dibdin. 647.
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Hence, ye vain mortals: song by T. Kingsley. 484.
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"Henry the fourth: part of opera by Bishop. 416.
"Her absence" (18th cent.). 198.
Her breath is more sweet. *v.* Of gold all burnish'd.
Her daddy forbad: song (late 18th cent.). 595.
Her eye proclaims her: glee (late 18th cent.). 108.
Her eyes are like the morning; fr. opera by J. Eccles. 243.
Her form was celestial; fr. table entertainment by Dibdin. 645.
Her hands full sore she wrung. *v.* Upon a stage.
Her lusty cheer. *v.* Margaret meek.
Herbei, ihr Freunde: cantata by Hummel. 21.
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Here a sheer hulk; fr. table entertainment by Dibdin. 643.
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Here dwells a pretty maid: catch by Cranford. 37 (31462, f. 40), 39.
Here end my chains: glee by Callcott. 106.
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Here innocence and beauty: catch by Travers. 30, 35.
Here is a bowl: song (1678–1682). 479.
Here is an old ground: catch by Hilton. 35.
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Here resignation, pensive, sad: duet by C. Wesley. 92.
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Here shall the morn: glee by S. Wesley. 116.
Here sleeps in peace; fr. opera by Dibdin. 375.
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His golden locks: madrigal by J. Dowland. 132.
His lady's name; fr. opera by Balfe. 442.
His lordship really is too good; fr. opera by Dibdin. 378.
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Hither, all ye loves: glee by [S.] Webbe. 104, 108.
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Hither I sail; fr. opera by Balfe. 426.
Hither, sportive maids: glee by Hook. 114.
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Hope away! Enjoyment 's come: song by S. Wesley. 575.
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How charming the fair one: catch by Callcott. 33.
How chill the wind. *v.* "The Circassian bride."
How closely the woodbine: song arranged by Kozeluch. 603.

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How could you write; fr. opera by Dibdin. 375.
How couldst thou have the heart; fr. opera by Dibdin. 376.
How dear the shower; fr. opera by T. Miles. 419.
How delightful 's the life of an innocent swain: song by H. Purcell. 484.
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How great a curse; fr. opera by Galliard. 252.
How great is the pleasure: trio (18th cent.). 654.
—— catch by [H.] Harington. 31, 43.
How handsome is my sailor lad: song by Hook. 615.
How happy and free: song (1681). 483.
How happy are we: catch by Berg. 37.
How happy art thou: song by H. Lawes. 475.
How happy is that shepherd: madrigal (after 1611). 147.
How happy my days: glee (1771–1808). 100.
How happy 's that prisoner: song (1678–1682). 480.
How happy 's the lover: song by Purcell. 481.
How harmless: glee by — Wallington. 99.
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How long, false hope: song by J. Wilson. 477.
How long must I the hours employ: duet by J. Eccles. 61.
How long shall this: song by Greene. 526.
How lov'd, how valued: glee by Callcott. 106.
How many lovers: song by Hook. 616.
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How merrily we live: madrigal by M. Este. 159, 177, 181.
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How oft, Louisa, hast thou said; fr. opera [by T. Linley, sen.]. 323.
How peaceful the days: song by Purcell. 483.
How pleasant is this flowry plain: song by H. Purcell. 498 (2).
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How shall he sing: madrigal (after 1611). 147.
How shall I please a creature uncertain: madrigal (*temp.* Henry VIII.). 125.
How shall we speak thy praise: catch by Blow. 29, 37.
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How sleep the brave: glee by B. Cooke. 99.
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How sweet are the meadows: song by Hook. 615.
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How sweet is love's first gentle sway: glee by W. Linley. 111.
How sweet is the breath; fr. opera by Bishop. 398.
How sweet the air: glee (1771–1803). 100.
How sweet the lone vale: song arranged by Haydn. 618.
How sweet the love. *v.* When first I kenn'd.
How sweet to sense: glee (1775–1822). 102.
How sweet with innocence to rove: song by C. Wesley. 572.
How sweetly could I lay: glee by W. Linley. 111.
How sweetly do Maria's charms: duet [? by D. Purcell]. 62.
How unhappy a lover; fr. opera by Staggins. 228.
How unhappy is he. *v.* "Rosamond."
Hoyda, hoyda, jolly rutterkin: madrigal by W. Cornish, jun. 125.
"Hud y piball." *v.* O where dost thou bide.
"Hull assembly" (18th cent.). 202 (355). *v.* also "Nottingham assembly."
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Humanity, thy awful strain: chorus by Crotch. 48.
Hunc tibi ille pater. *v.* Salve, quæ roseo.
"Hunt the squirrel" (18th cent.). 200 (149).
"Hunting the hare." *v.* "Hela 'r ysgyfarnog."
Hush ev'ry rude and vulgar noise: glee by S. Pegge. 109.
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Huzza for the Queen: catch by T. Miles. 44.
"Hydaspes." *v.* "Idaspe."
"Hymen." *v.* "The royal nuptials."
Hymen and I: song by J. Gamble. 476, 497.
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I always beg: madrigal by Wilbye. 184.
I am a jolly fisherman; fr. table entertainment by Dibdin. 646.
I am a jolly foster: madrigal (*temp.* Henry VIII.). 126.
I am a wretched lover: song (1682–1690). 484.
—— song by — Lentall (?). 483.
I am athirst: catch [by T. Ravenscroft]. 86.
I am he that hath you daily serv'd: madrigal by Turges. 124.
I am not, I, of such belief: madrigal by R. Nicholson. 139.
—— madrigal by Wigthorp. 137.
I am so weary: canon by T. Ford (?). 2, 3, 5, 9.
I am teas'd to death: song by Hook. 615.
I am the comforter of those that mourn: glee by W. Linley. 116.
I am the man: song (1615–1626). 469.
I am the world's epitome; fr. table entertainment by Dibdin. 647.
"I Baccanali in Roma": opera by Generali. 385, 408.
I bei legami: madrigal by Monteverde. 164.
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I bring not scurvy: song (early 17th cent.). 466.
I bring thee, O thou charming fair: song by [? J.] Hart. 482.
I burn, I burn, and beg of you: song by W. Lawes. 473.
I burn, I burn! My brain consumes; fr. opera by J. Eccles. 231, 247.
"I campi d' Ivry." *v.* Come fugato.
I can love for an hour: song (1678–1682). 478.
I can mend your tubs: catch by W. P—— (1762, *etc.*). 30, 37.
I canna come. *v.* Now bank and brae.
I cannot change: song by J. Courteville. 487.
I cannot get up: catch by R. Price. 37.
I cannot sing this catch: catch by [H.] Harington. 45.
I cannot think. *v.* Ah, Robin.
I care not for these ladies: song [by Campion]. 468.
I choose a flow'r. *v.* I love, I love.
I die, alas: madrigal (after 1604). 145.
"I due baroni": opera by Cimarosa. 403. *v.* also Alma grande; Aure amiche; Esser lieti; Là nei libri; Se fida a te.
"I due Foscari": opera by Verdi. 445.
"I due prigionieri": opera by Pucitta. 401.
I dwell here in content: song by Hatton. 640.
I enter the garden of roses: song by J. Barnett. 629.
I fall, I fall! O stay me: madrigal by Wilbye. 184.
I felt my heart: song (1678–1682). 479.
I find, my Eugenia, I've struggled in vain: duet by Turner. 56.
I follow to the footing: madrigal by S. Wesley. 192.
I forget what Sterne says; fr. table entertainment by Dibdin. 645.
"I fuorusciti": opera by Paer. 388.
I gaed a waefu' gate: song arranged by Haydn. 617.
I gave her cakes: catch by H. Purcell. 30, 40, 41.
I gave my harp: glee by Holder. 107.
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"I giochi istimici": opera by Vigano. 390.
I go before my charmer: madrigal by Morley. 167, 169 (23625, f. 55b).
I go equipp'd; fr. opera by Dibdin. 375.
I go in London; fr. table entertainment by Dibdin. 646.
I hate dissembling courtiers: catch by — Creed. 29, 37 (31462, f. 8b), 38.
I have a bonnie wife: Scotch tune (18th cent.). 206.
I have a silent sorrow; fr. opera by the Duchess of Devonshire. 316.
I have been a foster: song (*temp.* Henry VIII.). 465.
—— madrigal by D[r. ?] — Cooper. 126.
I have been all day: chorus by Stevens. 48.
I have entreated: madrigal by J. Ward. 153.
I have heard her: song by C. Wesley. 572.
I have house and land: quartet [by T. Ravenscroft]. 458.

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I have languish'd so long: song (1681). 483.
I have loved so many a day: song (14th–15th cent.). 465.
I have prais'd with all my skill: trio by H. Lawes. 652.
I have you lent. *v.* Madam Defrayne.
I heard a shepherdess: song (early 17th cent.). 466.
I heard a wither'd maid: madrigal by Hilton. 191 (31419, f. 9).
I in amazement stood: song by J. Gamble. 476, 497.
I joy not: madrigal by Byrd. 144, 150, 172.
I keep my horse; fr. opera by W. Lawes. 228.
I knew what I did; fr. opera by Dibdin. 375.
I know not why: song arranged by Hummel. 628, 631, 633 (32189, f. 118b).
I languish to complain: madrigal by J. Bennet. 174 (31442, f. 18; *etc.*).
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I laugh, I cry: canon by Crotch. 5.
I lay with an old man: catch [by T. Ravenscroft]. 30, 36.
I lieti amanti: madrigal by Marenzio. 182 (31410, f. 39).
I live, and yet: madrigal by Wilbye. 187.
I'll back the mealy grey: catch by B. Cooke. 32.
I'll be Jack the sailor's wife. *v.* When April buds.
I'll be married to thee. *v.* I am teas'd to death.
I'll do thy bidding: song by Balfe. 636.
I'll forsake thee never: song by Bishop. 634.
I'll give you a toast: catch by J. Hook. 34.
I'll go with thee: catch by Hilton. 29, 37 (31462, f. 26b), 39.
I'll hae my coat o' good snuff brown: song arranged by Hummel. 632.
I'll have no more dealing: song [by W. Gregory]. 493.
I'll have no more of pointed darts: song (18th cent.). 594.
I'll love thee long: song by J. Gamble. 476, 497.
I'll mak you be fain to follow me. *v.* As late by a sodger.
"I'll range around" (18th cent.). 200 (170).
I'll range life's gayest garden: song by Bishop. 634.
I'll sing of heroes: song by Reggio. 480.
I'll speak of thee: song by Maria B. Hawes. 635.
I'll tell my mother: catch [by Blow]. 27, 29, 37 (31462, f. 24b), 39.
I'll tell thee how; fr. opera by Balfe. 433.
I'll tell thee, my Celia. *v.* I 'll tell thee, my Sylvia.
I'll tell thee, my Sylvia: duet [by Blow]. 56, 57.
I'll tell you a story; fr. opera by Dibdin. 377.
I'll turn through many a future year: song by Lodge-Ellerton. 628.
I'll wish no more. *v.* I wish no more.
I loathe that I did love: song (after 1600). 467.
I lo'e ne'er a laddie but ane: song arranged by Haydn. 618 ;—by Kozeluch. 602, 603 (35278, f. 19), 604 (35279, f. 7).
I look'd upon my true love's eye: duet (1678–1682). 55.
I lost my heart: song by J. Wilson. 480.
I lov'd a lass: part-song by Hatton. 456.
I lov'd and am belov'd again; fr. opera by J. Eccles. 242.
I lov'd her: part-song by Hatton. 457.
I lov'd thee: catch by Battishill. 31, 40, 41, 45.
I love a love: song (1615–1626). 468.
I love, alas, but cannot show it: song by J. Wilson. 479.
I love, alas, I love thee: madrigal by Morley. 174 (31413, f. 66).
I love, alas, yet am not loved: madrigal by Wilbye. 151, 187.
I love and am lov'd: song (1681). 482.
I love, I love; and whom love ye: madrigal by Sir T. Philips. 124.
I love, lov'd, and lov'd would be: madrigal by R. Fairfax. 124.
I love the hills: song by Bishop. 634.
I love the rose. *v.* I love, I love.
I love the sweet sounds: song by Bishop. 634.
I love thee long. *v.* I 'll love thee long.
I love thee so: song by J. Gamble. 476, 497.
—— adapted fr. opera by P. von Winter. 397.
I love to be good; fr. table entertainment by Dibdin. 645.
I love to be merry: catch by S. Webbe, sen. 31.
I love to see: song by Hatton. 639.
I love truely: madrigal by T. Farthing. 126.
I love unloved: madrigal (*temp.* Henry VIII.). 127.
I love young Daphne: catch (late 18th cent.). 41.
I loved thee in thy spring-time: song by Rodwell. 636.
I'm a beau: song by Dibdin. 604.
I'm for Tom Tiller's golden maxim: song by Dibdin. 606.

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—— opera by J. C. Bach. *v.* Io ti lascio, e questo addio.

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"Issipile": opera by Galuppi. *v.* Eccomi! Non ferir.
—— opera by Gluck. *v.* Io ti lascio; Ombra diletta.
—— opera by Hasse. *v.* Eccomi! Non ferir; Impallidisce; Parto, se vuoi.
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O ciel, quel est notre malheur: song (after 1744). 535.
O cieli, pietà: duet by L. Rossi. 59.
O cielo, la duchessa; fr. opera by Balfe. 426.

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O Clorida, già che se adornano: song by G. Casalotti (?). 492 (36877, f. 31b).
O come a tempo qui t' incontro: song by Porpora. 526, 564.
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O come away, my dearest dear: madrigal (after 1604). 144.
O come chiare e belle: cantata by Handel. 24.
O come, dear fatal hour; fr. opera by J. Sheeles. 407.
O come sei gentile: duet by Reggio. 58, 59.
O come spesso il mondo: duet by G. B. Martini. 71 (14135, f. 2; 31675, f. 2b).
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O come then, love: song by Weber. 630.
O come to the bark: song by J. Barnett. 629.
O come volano: duet [? by Lord Burghersh]. 91.
O comme: madrigal by Lasso. 149.
O could I flow like thee: duet by Immyns. 80.
O crudeltà tiranna: canon by Metastasio. 6.
O cruel war; fr. opera by Dibdin. 375.
O d' amarissime onde: madrigal by Lasso. 167.
O Dafni: song by Perucchini. 611.
O dear life: madrigal by Byrd. 150, 169 (28626, f. 73).
O dear remember'd scenes: glee by Callcott. 106.
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O death, rock me asleep: madrigal (*temp.* Elizabeth, *etc.*). 139, 149.
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O dei pastori diletto: song by Scarlatti. 509.
O Dei, qual mi sorprende: song (18th cent.). 587.
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O del silenzio figlio: song by Reggio. 486.
O Delia: duet by W. Jackson of Exeter. 75.
O delizia degli orti: song by Pistocchi. 501.
O dell' ombrosa notte amati orrori: song by G. Casalotti (?). 492 (36877, f. 103).
O Dick and Strephon: catch by Hilton. 30, 37.
O digne fils. *v.* Mais la guerre.
O Dio, che non è vero: song [by Porpora]. 524 (31516, f. 77), 587 (31489, f. 134b).
O Dio, che sembrami; fr. opera (18th-19th cent.). 370.
O Dio, Fileno: song by Lord Burghersh. 614.
O Dio, mancar mi sento; fr. opera by Conforti. 260.
O Dio, mio ben; fr. opera by P. Guglielmi. 299.
O Dio, perchè non vedi: madrigal (16th cent.). 136.
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O Dio, se in questo istante; fr. opera by Zelter. 384.
O Dio, sei troppo barbara; fr. opera by Pergolesi. 335.
O divine love: madrigal by Ward. 153.
O do not disapprove; fr. opera by Balfe. 432.
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O dolce anima mia: song by G. Casalotti (?). 492 (36877, f. 37).
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O dolce appresso un bel: madrigal (15th-16th cent.). 121.
O dolce aura: song by G. Casalotti (?). 492 (36877, f. 91b).
O dolce e caro istante; fr. opera by Cimarosa. 372.
O dolce laccio. *v.* In un bel bosco.
O dolce mio tesoro: madrigal by Gesualdo. 164.
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O dolcissimo bacio. *v.* O sweet kiss.
O dolorosa sorte: madrigal by Marenzio. 178.
O donna, un solo amante: madrigal by Reggio. 155.
O doubt me not: song arranged by Hummel. 633.
O draw your curtains: song by W. Lawes. 473.
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O Du, durch Die wir auf der Bahn: song by [J. C.] Franz. 599.
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O du Nase: canon by J. H. Hiller. 10.
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O effetto rio: madrigal by Palestrina. 168.
O Eloisa, art thou still the same: glee by Callcott. 105.
O England, O my native isle: glee by Clement Smith. 105.
O fair content: song (after 1669?). 477.
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O fair, sweet face: song (after 1669?). 476.
O fairest maid: catch by Nares. 37 (31462, f. 65b), 40.
O fairest of the virgin band: glee by W. Linley. 111.
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O fidanza gentile: song by Marini. 568.
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O fly not: madrigal by Morley. 145, 169, 174 (31418, f. 12b).
O follow me, Tom: catch by J. Maynard. 35.
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O footsteps gaily bounding: part-song by Hatton. 456.
O for a muse of fire: duet (1717–1787). 62.
O forbear a while: madrigal (18th cent.). 170.
O foriera del giorno: song by [? G. B.] Buononcini. 561.
O fortunato quel fiumicello: duet by Marcello. 82.
O froward fate: madrigal by Cobbold. 149.
O gentle love: glee by Danby. 104, 108.
O gentle sleep: glee by Stevens. 103.
O giorno sereno: cantata by Rossini. 23.
O give me a home: song by Hatton. 639.
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O grave dolor: madrigal by A. della Faya. 158 (Add. 5050, f. 18).
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O graziosa e cara: madrigal by Croce. 140.
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O guardian of that sacred land: ode by T. Linley, jun. 222.
O gué lan la. *v.* Messieurs les petits Pères; Pécheurs et gens du monde.
O had I a cave: duet arranged by Haydn. 93;—by I. Pleyel. 87 (35278, f. 3b, *etc.*).
O had I been by fate decreed: glee adapted by T. Miles from [S.] Howard. 115.
O had not Venus been beguil'd: madrigal by Hilton. 191 (31419, f. 11).
O had we some bright little isle: song arranged by J. N. Hummel. 633.
O had you but seen; fr. opera by Dibdin. 376.
O harmony, to thee: glee by Atterbury. 104.
O harmony, where's now thy pow'r: ode by Clark. 220.
O hast thou then prov'd false; fr. opera by Balfe. 426.
O hear me, heavenly powers: madrigal by Marenzio. 152.
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O hope, thou soother: duet by S. Webbe. 85.
O how blest and how innocent: song by the Duke of Monmouth (?). 486.
O how can I: song arranged by Haydn. 619.
O how charming: catch by Callcott. 33.
O how fortunate they: madrigal by R. Ramsey. 138.
O how I abhor; fr. opera by R. Smith. 228.
O how I'm tortur'd: song by J. Gamble. 497.
O how pleasant 'tis: madrigal (18th cent.). 170.
O how shall I in language weak: glee adapted by T. Miles from H. Carey. 115.
O how the spring of love: glee by Stevens. 103.
O how to bid my love adieu: song by S. Wesley. 638.
O I hae lost my silken snood: song arranged by Kozeluch. 602, 603 (35278, ff. 9b, 17, 22).
O if a trace; fr. opera by Dibdin. 375.
O if there were one gentle eye; fr. opera by Balfe. 426.
O if you see that lady: catch (1833). 45.
O ihr Geliebten: song by Hummel (?). 632.
O it's braw to be married: Scotch tune (18th cent.). 207.
O Jove, from stately throne: madrigal by Farrant. 137.
O joy, shepherds: song (1681). 483.
O Kenmure 's on and awa': song by J. Barnett. 629.
O könnten wir Körper-gesundheit dir geben. *v.* Heil dem Jüngling.

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O komm, Geliebter. *v.* O come then, love.
O lady dear: madrigal by Marenzio. 190.
O lark from morning's gateway. *v.* God gives a bourn.
O lassie, art thou sleeping: song arranged by Haydn. 618.
O lay me near some limpid stream: glee by Callcott. 102, 106.
O lead me to some peaceful gloom: glee by F. Hutcheson. 104.
—— fr. opera by H. Purcell. 244, 247.
O leave me in pity; fr. opera by Dibdin. 375.
O leggiadre amorose. *v.* Chi desia di veder.
O leggiadri occhi: song by G. Casalotti (?). 492 (36877, f. 43).
O let me haunt: catch by Callcott. 33.
O let me in this ae night: song arranged by Kozeluch. 602, 604 (35279, ff. 2, 9).
O let me weep: song by H. Purcell. 505.
O let the merry peal: catch by Danby. 41.
O let us howl: song (1680). 471.
O Logan: song arranged by Haydn. 617.
O Logie o' Buchan: duet arranged by Kozeluch. 87 (35278, ff. 8b, 16b, 23b, *etc.*).
"O lon lan la." *v.* "Landerirette."
O love, are all those arrows gone: song by W. Lawes. 478.
O love, cruel love; fr. opera by Dibdin. 375.
O love, for Sylvia let me gain the prize: catch by T. Miles. 44.
O love, how swift: glee by Callcott. 106.
O love, thou art enrag'd: madrigal (after 1604). 144.
O love, thy fire exceedeth: madrigal (after 1611). 147.
O lovely, loveless sweet: madrigal by T. Wilkinson. 138.
O lumi, piangete: song (17th–18th cent.). 500.
O lusty May: part-song (after 1604, *etc.*). 451 (2).
O maiden fair; fr. opera, adapted from Paisiello. 396.
O mars, que veux-tu: song (after 1726, *etc.*). 520, 537, 557 (King's 332, f. 86b).
O me felice: song by — Murray. 611.
O mein Liebchen: song. *v.* O my love.
O memorie ancor gradite; fr. opera by Piccinni. 360.
O memory, celestial maid: glee (two settings) by Stevens (?). 102.
O memory, thou faithful shade: duet by T. Miles. 96.
O messager fidèle: song (after 1744, *etc.*). 536, 557 (King's 332, f. 51).
O mesta tortorella: song by — Doni. 562.
O mia vita: duet by Steffani. 70, 77.
O mighty prince: ode by Turner. 213.
O mild is the sun: song arranged by Kozeluch. 603.
O mirk, mirk is this midnight hour: song arranged by Kozeluch. 601, 603 (35278, ff. 9, 17, 22).
O misera Dorinda; fr. opera (?), by Reggio. 229, 236.
O miseria d'amante: madrigal by Marenzio (?). 136.
O mistress mine: glee by Stevens. 103, 104.
O mither dear: song (late 18th cent.). 595.
O Mitilde, anima mia: song by Bigaglia. 506, 511.
O mò e nautro parlo: duet by Leo. 78.
O morire, o al caro; fr. opera (1712). 249.
O morire, o non amar; fr. opera (late 17th cent.). 234.
O mors inevitabilis: motet by Vinders. 196.
O mort, l'objet de mes plaisirs: song (16th cent.). 466.
O mortal man: madrigal (after 1604). 144.
O mother, a cock (18th cent.). 199 (49).
O mother, a hoop: English tune [? by Brailford]. 199 (65).
O mother, mother, now advise: glee by Callcott. 107.
O my Clarissa: set by W. Lawes as duet. 55 ;—or part-song. 452, 453.
O my desire: madrigal by W. Newark. 124.
O my fearful dreams: catch [by T. Ravenscroft]. 30, 35, 36.
O my heart, it is so sore: madrigal by Henry VIII. 126.
O my heart, when will: madrigal (after 1608). 148.
O my lady dure: madrigal by — Parker, monk of Stratford. 124.
O my love is like the red, red rose: song arranged by Kozeluch. 602, 603 (35278, ff. 11, 18, 25b) ;—by Weber. 630.
O my loving, sweet heart: madrigal by Marenzio. 141, 152, 178.
O my poor eyes: part-song [by R. Jones]. 451.
O Nancy. *v.* Gin ye meet a bonnie lassie; by Haydn.
O night more pleasing: glee by S. W[ebbe ?]. 104.
O nightingale, best poet: glee by Stevens. 103.

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O nigrocella: song by Blow. 481.
O noiosi ciceroni: canon (19th cent.). 12.
O now I find 'tis nought: song by H. Lawes. 475.
O now the certain cause I know: trio by H. Lawes. 652.
O numi eterni: song by Handel. 514, 558, 565.
O open the door, Lord Gregory: song (late 18th cent.). 595.
—— song arranged by I. Pleyel. 601, 608 (35278, f. 2b).
O pace del mio cor: song (17th–18th cent.). 501.
—— song by [Scarlatti?]. 560.
O parbleu, monsieur de Paris. *v.* Parbleu, monseigneur.
O parent of each lovely muse: ode by Callcott. 218.
O parlate, sembianze: song (1698?). 490.
O parsi (?) sparsi: madrigal (1575–1578). 180.
O pastori, io v' avviso: song by Porpora. 510, 583, 584.
O penosa lontananza: duet by Durante. 94.
O père de tendresse. *v.* Accourez, troupe chérie.
O perla gentil: madrigal (15th–16th cent.). 121.
O Phely, happy be that day: song arranged by Haydn. 619.
O piaggie, o monti: song by G. Casalotti (?). 492 (36877, f. 90b).
O poortith cauld: song arranged by Kozeluch. 601, 608 (35278, ff. 5b, 14b, 22b).
—— song by T. Miles. 625.
—— song arranged by Weber. 630.
O portento; fr. opera by Traetta. 335.
O pray, have you never heard: glee by Bishop. 118.
O primavera: canon by Greene. 7.
O prodighi di fiamme: madrigal by Marenzio or M. A. Rossi. 136, 176.
O qual celeste raggio: song by Zannettini. 490.
O qual fiamma; fr. opera by Jommelli. 298.
O quante volte: duet by Durante. 82 (31552, f. 20b), 84 (14110, f. 19), 85 (31539, f. 133), 91 (31515, f. 108).
—— madrigal by Marenzio. 179.
O quanto: canon by G. B. Martini. 12.
O quanto è dolce la libertà: song by Opignani. 495.
O quanto l'anima; fr. opera by [J. S.] Mayer. 366.
O quanto mi consola: song by Capelli. 528.
O quanto tu sei bella: song by G. Casalotti (?). 492 (36877, f. 100b).
O quench these flames: song (1682–1690). 485.
O, questa è bella; fr. opera by Galuppi. 277.
O qui me gelidis in vallibus: glee by Callcott. 106.
O ravishing delight; fr. masque by D. Purcell. 247.
"O reguingé." *v.* Monsieur Laurent; *etc.*
O remember the time; fr. opera, adapted by Bishop from Boieldieu. 398.
O ricandenne: song (after 1744). 550.
O Richard, cruel tyrant. *v.* Upon a stage.
O root of truth: madrigal by — Tudor. 124, 160.
O sacred bird: glee by S. Wesley. 119, 120.
O sacrod solitude: glee by T. Miles. 115.
O, sadly the hours pass by. *v.* "The Circassian Bride."
O Sally, long I've tried: song by Hook. 616.
O Sandy, why leav'st thou thy Nelly: song (late 18th cent.). 595.
—— song arranged by Haydn. 617.
O Sandy, why thus leave. *v.* O Sandy, why leav'st thou.
O, sapessi del core: song by Tosi. 563.
O saw ye bonnie Leslie: song arranged by Kozeluch. 601, 608 (35278, ff. 5, 14, 21b).
O saw ye Jeanie Nettles: song (late 18th cent.). 595.
O saw ye my father: song (late 18th cent.). 595.
O saw ye my wee thing: song arranged by Kozeluch. 601, 608 (35278, ff. 5b, 14b, 22b).
O say, bonnie lass: song arranged by Kozeluch. 602, 604 (35279, ff. 6, 13).
O say, my sweet: song arranged by Haydn. 618.
O say not that Arthur: song arranged by Kozeluch. 608.
O say not woman's heart is bought: operatic air by J. Whitaker. 406.
O say, simple maid; fr. opera [by Arnold]. 328.
O schiere d'amanti: song by Reggio. 486.
O se fosse il mio core: song [by Porpora]. 524 (31516, f. 74), 587 (31489, f. 126b).
O se potessi amar: song (18th cent.). 585.
O se poteste: madrigal by [G. E.] Bernabei. 175.
O selce, o tigre: madrigal by Scarlatti. 165.
O send Lewie Gordon hame: song (late 18th cent.). 595.
—— song arranged by Kozeluch. 601, 608 (35278, ff. 9 and 12, 17, 24b).

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O sguardo incauto : madrigal by Reggio. 155.
O sigh not thus : song by Lodge-Ellerton. 628.
O sighs, by love inflamed : madrigal (after 1611). 147.
O sighs, O sobs. *v.* From my delight.
O silence, fond warblers ; fr. opera by S. Wesley. 313.
O sing unto my roundelay : madrigal by S. Wesley. 188, 191.
O sleep, fond fancy : madrigal by Bennet. 167, 174 (31442, f. 19, *etc.*).
O sleep, thou flatterer : glee (late 18th cent.). 104.
O snatch me swift : glee by Callcott. 110.
O softly drop, mine eyes. *v.* Softly, softly.
O sol degl' occhi : song by Scarlatti. 508.
O sol ti lagnerai. *v.* Vago usignuol.
O solitario ed a me grato monte : song by G. Casalotti (?). 492 (36877, f. 83b).
O solitude : song by H. Purcell. 487, 505.
O sonno : madrigal by G. de Wert. 166.
O sorrow, say : duet by R. Smith. 57.
O sort, que je me plains : song (1620-1621). 470.
O sorte cruda : song (1807). 622.
O spare a hapless maiden. *v.* "The Circassian bride."
O spiteful love : madrigal (after 1611). 147.
O star-beams and moon-beams : song by Hatton. 639.
O stay, sweet warbling woodlark : song arranged by Kozeluch. 601, 603 (35278, ff. 5, 14, 21).
O stelle omicide : duet by Reggio. 58.
O strew the sweet flow'r : song (late 18th cent.). 596.
O strike the harp : trio by Stevens. 654.
O sweet deceit : madrigal [by Byrd]. 147, 150.
O sweet delight : song [by Campion]. 476.
O sweet grief : madrigal by Bennet. 174 (31442, parts i, ii, f. 20b ; iii, f. 20 ; iv, f. 19b).
O sweet kiss : madrigal by A. Ferrabosco [sen.]. 141, 185.
O sweet sir : song (late 18th cent.). 595.
—— song arranged by Kozeluch. 601, 603 (35278, ff. 8, 16, 24).
O take him gently. *v.* "Cyrus the Great."
O take me to thy heart : song by Balfe. 633.
O tell me, gentle orb of night : cantata by Costa. 23.
O tell me, sweetheart : madrigal (after 1608). 148.
O temerario Arbace. *v.* Per quel paterno amplesso.
O teneri piaceri : song by Salieri. 576, 608.
O Teseo ; fr. opera by Monteverde. 225 (30491, f. 39)
O that mine eyes could melt : song by Brewer. 475.
O that mine eyes were equal to my woes : song (1615-1626). 469.
O that my heart had ne'er been bound : song by T. Miles. 625.
O that the learned poets : madrigal by Gibbons. 190.
O that this last farewell : song (after 1669 ?). 476.
O that we woeful wretches : madrigal [by Byrd]. 147, 150.
O the brave, bloody day : song (1681). 482.
O the merry Christ-church bells : words of catch (?), by — Allders. 26.
O the river : song by Hatton. 639.
O the roast beef of old England (18th cent.). 198.
O the sad day : song by P. Humfrey. 480, 482, 494.
O the soft blooms : song by S. Webbe, jun. 607.
O there's nothing so fine ; fr. opera (1832-1841). 419.
O think not, Phœbe : song by W. Lawes. 473.
O think not the maid : glee by Callcott. 106.
O this is no mine ain lassie : song arranged by Kozeluch. 601, 603 (35278, ff. 8b, 16b, 23b).
O thou, or what remains of thee : glee by Callcott. 107.
O thou that art so cruel : madrigal by Morley. 169 (23625, f. 64b).
O thou that roll'st above : glee by Stevens. 103.
O thou, the friend of man : glee by Callcott. 106.
O thou, the nymph with placid eye : glee by Callcott. 105.
O thou, where'er thy bones at rest : glee by Callcott. 107.
O thou who bad'st the turtles : glee by Callcott. 101, 105.
O thou who drew'st in tears : glee by Stevens. 103.
O Thou Who lookst upon the battle ; fr. opera by Balfe. 490.
O thou who sitt'st a smiling bride : glee by Callcott. 106.
O thrice-blessed earth-bed : madrigal (?), by J. (?) Tomkins. 138, 151.
O Tibby, I hae seen the day : song arranged by Haydn. 619.
O time, thy wings are wet : dialogue (1682). 481.

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O timida lepretta: madrigal [by Giovanelli]. 145.
O 'tis a lovely thing for youth: part-song by T. Miles. 455.
O to hand, reef and steer; fr. table entertainment by Dibdin. 645, 646.
O toi, mon compagne: song by F. Bérat. 637.
O toi, Rose chérie; fr. opera (after 1794). 315.
O tu, cara scienza: madrigal by Giovanni da Firenze. 121.
O tu, che a tutte ore: song by G. Casalotti (?). 492 (36877, f. 8b).
O tu, che [? fr]a lè [selve?]: madrigal [? by Marenzio]. 143.
O tu, che parti: song (1698?). 489.
O tu, che si fastosa: song by G. B. Buononcini. 490.
O tu con 'sta boccuccia: madrigal (16th cent.). 136.
O tu, qui dans oracula: duet by J. Harington. 72.
O vaghe, o care stelle: madrigal by G. Jeffreys. 154.
O Venus, daughter of the mighty Jove: song by Blow. 505.
O Venus, regina Cnidi: glee by Callcott. 106.
O Venus, vrouw: madrigal (16th cent.). 129.
O vergine felice: madrigal by H. Lawes. 156.
O virgin pale: glee by W. Linley. 111.
O vita, vita, no: song by Sammartini. 587.
O viva fiamma: duet by Reggio. 58.
O voi, del Istro fortunate piaggie: cantata by Süssmayr. 19.
O voi, di queste selve abitatrici: song by Scarlatti. 514, 526, 588.
O vous, belle jeunesse: song (after 1744). 552.
O waft me to the joys of love: glee (1775–1822). 102.
O waly, waly, up the bank: song arranged by I. Pleyel. 601, 603 (35278, f. 2b).
O was I to blame: song arranged by Haydn. 618.
O wat ye wha's in yon town: song arranged by Kozeluch. 601, 603 (35278, ff. 6, 14b, 23).
O wat ye wha that lo'es me: song arranged by Haydn. 619 ;—by Kozeluch. 601, 603 (35278, ff. 5b, 14, 24).
O were I able: duet arranged by Haydn. 92.
O were I as fleet: song arranged by Haydn. 618.
O were I on Parnassus' hill: song arranged by Hummel. 628, 631, 633 (32189, f. 120b).
O were the sea a sea of wine: glee by Bishop. 118.
O what a gay and joyous scene; fr. opera, adapted from Paisiello. 397.
O what a nose: catch by T. Miles. 44.
O what a scene: song by H. Purcell. 498.
O what had I ado: song arranged by Haydn. 618 ;—by Kozeluch. 603, 604 (35279, f. 7b).
O what shall I do: madrigal by Wilbye. 187.
O when I think. *v.* Lord, when I think.
O when safe at home; fr. opera (1799). 323.
O where and O where: song (18th-19th cent.). 605.
—— song arranged by Haydn. 621 (35275, f. 28) ;—by Hummel. 632.
O where do fairies hide their heads: chorus arranged by Bishop. 51.
O where dost thou bide: duet arranged by Kozeluch. 87.
O where, tell me where. *v.* O where and O where.
O whistle and I'll come. *v.* Whistle and I'll come.
O white-foaming Ogwen: song (two settings) arranged by Kozeluch. 603.
O who can deny; fr. opera by Balfe. 432.
O why should I weep; fr. opera by Balfe. 427.
O why so mute: glee by Callcott. 105.
O Willie brew'd a peck o' maut: song arranged by Haydn. 619 ;—by Kozeluch. 602, 604 (35279, ff. 3, 10).
O Willie was a wanton wag: song arranged by Kozeluch. 602, 604 (35279, ff. 2b, 9b).
O willow, willow. *v.* The poor soul sat sighing.
O wilt thou gang wi' me: song (late 18th cent.). 596.
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On n'entend plus: song (after 1749). 557.
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On ne peut plus se marier: song (after 1744, *etc.*). 539, 557 (King's 332, f. 215b).
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Or écoutez la noble histoire. *v.* Or écoutez la belle histoire.
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Or écoutez, noble assistance: song (after 1726, *etc.*). 521, 537, 557 (King's 332, f. 120b).
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Or écoutez, petits et grands, cet exemple: song (after 1744). 551.
Or écoutez, petits et grands, l'histoire d'un événement: song (after 1749). 557.
Or écoutez, petits et grands, l'histoire d'un triste accident: song (after 1744, *etc.*). 552, 557 (King's 337, ff. 89, 183).
Or écoutez, petits et grands, l'histoire de mes quatre enfants: song (after 1744). 535.
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Or écoutez, petits et grands, le mémorable: song (after 1744). 555.
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Or écoutez, petits et grands, un vol: song (after 1744). 553.
Or écoutez, peuple de France: song (after 1726). 518.
Or est venu le printemps: madrigal (two settings) by J. T. Gerarde. 185.
Or l'infelice. *v.* Que dira toute la France.
Or lieto: madrigal [by B. Pallavicino]. 148.
Or mentre io dormo: duet by Durante. 94.
Or nous dites, comtesse: song (after 1726). 520.
Or nous dites, de Luynes: song (after 1744, *etc.*). 532, 557 (King's 331, f. 14).
Or nous dites, duchesse: song (after 1744, *etc.*). 534, 557 (King's 331, f. 113).
Or nous dites, la Beaume: song (after 1744, *etc.*). 530, 557 (King's 330, f. 88b).
Or nous dites, Marie (after 1726, *etc.*). *v.* Or nous dites, Comtesse; Quand ce grand capitaine; Viens vite; *etc.*
Or nous dites, Vieuville: song (after 1726). 521.
Or perchè lasso. *v.* Mentre l'aura spirò.
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Or que l'ai sous ma loi: song by J. J. Rousseau. 570.
Or se il gelo. *v.* O se poteste.
Or sus, amour: madrigal (? 16th cent.). 142.
Or sus! Chantons. *v.* Or écoutez la belle histoire.
Or sus! Que je vous instruise: song (after 1744, *etc.*). 551, 557 (King's 337, ff. 57b, 186b).
Or sus! Vous dormez: madrigal (15th–16th cent.). 122.
Or ti conosco: song (early 19th cent.). 612.
Or va, canzona mia: madrigal by Ferretti. 155, 189.
Or vantatevi: song by Ariosti. 508.
Or vedi, amor: madrigal by Marenzio. 179.
Or veggio: madrigal [by B. Pallavicino]. 143.
Or venez, tous braves Français: song (after 1744, *etc.*). 549, 557 (King's 335, f. 202b).
"Oran gaoil." *v.* As on an eminence I stood; Behold the hour.
Ore più placide; fr. opera (18th–19th cent.). 370.
"Oreste": opera by Cimarosa. *v.* Cara, nel pianto mio.
—— part of pasticcio by Handel, *etc.* 445.
—— cantata (à 2) by Zingarelli. *v.* Vengo a te.
"Orfeo." *v.* Dall amor più sventurato.
"Orfeo ed Euridice": opera by Gluck. 361, 362.
Orgoglioso fiumicello: song [by Cimarosa]. 606.
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"Orione": part of opera by J. C. Bach. 345.
"Orlando": opera by Handel. 338, 361. *v.* also Consolati, o bella; Sorge infausta.
"Orlando Paladino": opera by Haydn. 305, 311.
Orléans va venir: song (after 1744, *etc.*). 545, 557 (King's 334, f. 198b).
Orme che sovra il suolo: song by Colonna. 488.
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"Ormisda": opera by [F.] Conti. 258.
"Oroonoko." *v.* A lass there lives; Celemene, pray tell me.
"Orphée": opera by Clérambault. *v.* Le fameux chantre.
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Orpheus could lead the savage race; fr. ode by S. Wesley. 224.
Orpheus, O Orpheus, gently touch: trio by W. Lawes. 648.
Orrida nube; fr. opera by Jommelli. 334.
"Oscar and Malvina": fragment of opera [by Shield and Reeve]. 328.
Oscura notte: madrigal [? by Soriano]. 131.
"Otello": opera by Rossini. 437.
Other eyes; fr. opera by Reeve. 410.
"Ottone": opera by Handel. 261–2 (2), 347, 446. *v.* also A teneri affetti; Affanni del pensier; Alla fama; Benchè mi sia crudele; Cara tu nel mio petto; Cervo altier; D'innalzar i flutti; Deh non dir; Del minacciar del vento; Dell'onda; Di far le sue vendette; Dopo l'orrore; Gode l'alma; Io sperai trovar riposo; La speranza è giunta; Nel tuo sangue; No, non temer; Non tardate a festeggiar; Notte cara; Pensa ad amare; Pur che regni; Se io dir potessi; Se or mi dai pene; Spera sì, mi dice il cor; Tanti affanni; Tra queste care ombre; Trema, tiranno; Tu puoi straziarmi; Un disprezzato affetto; Vieni, o figlio; Vinto è l'amor.
Où, diable, prenez-vous Louis: song (after 1744). 555.
Où êtes-vous allés. *v.* Gens de cour.
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Reviens vers moi: madrigal (16th cent.). 132.
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"Rhyfelgyrch cadben Morgan": song arranged by Haydn. 621 (35274, f. 29; 35275, ff. 9b, 23b).
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Ricciutella pargoletta: song by G Casalotti (?). 492 (36877, f. 98b).
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"Robin précepteur." *v.* Auprès d'un buisson.
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"Rodney for ever." *v.* Again, Britannia, smile.
"Roger and James." *v.* "The beaux' delight."
"Roger de Coverley, New" (18th cent.). 200 (151).
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Sing, siren: song (after 1669?). 477.
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"Siroe": pasticcio by Galuppi, *etc.* *v.* Fra dubbi affetti; L'onda che mormora; La sorte mia tiranna; Non condannarmi; Se il mio paterno amore; Sgombra dall'anima; Tu di pietà.
—— opera by Handel. *v.* Non vi piacque.
—— opera by Hasse. *v.* Fra l'orror; La sorte mia; Mi lagnerò.
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Son più dì: song by Astorga. 507.
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Son regina e sono amante; fr. opera (18th cent.). 346.
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Sono amante e sono figlia; fr. opera by Capelli. 268.
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Sopra d'un verde prato: song by Astorga. 585.
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Sound the trumpet: ode by H. Purcell. 213, 215. *v.* also Let Cæsar and Urania live; While Cæsar like the Morning Star.
Sound, ye shepherds: song (1615–1626). 469.
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Souvenez-vous en. *v.* Quand je vois la Vaubecourt.
Souvent je m'ébats: madrigal (early 16th cent.). 123.
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Soyez assurée de ma flamme; fr. opera [by Lully]. 274.
Soyez enfin la bienvenue: song (after 1744). 536.
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Soyons joyeux: two madrigals [? by J. T. Gerarde]. 132, 134.
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Spangled green; fr. table entertainment by Dibdin. 646.
Spare, mighty love: song by — King. 483.
Spare my sorrow, rural pleasure: song (early 18th cent.). 503.
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Sparge la morte: madrigal by Gesualdo. 164.
Sparite, o pensieri; fr. opera by Handel. 334.
Sparve ogni nume: madrigal by V. Bell'haver. 173.
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Spazza cammin: song (beg. 19th cent.). 609.
Spectre mouvant: song (after 1744). 555.
Speme nobile; fr. opera (1st half of 18th cent.). 283.
Spento quel mostro indegno; fr. opera (1712). 248.
Spera che il dio d'amor: song (17th–18th cent.). 500.
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Spera, spera che mia sarai: song by Gasparini. 563.
Sperai dal tempo: song (1710). 508.
Sperai, nè m'ingannai; fr. opera by Handel. 340.
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Speranza del mio cor; fr. opera (after 1761). 296.
Speranza è il più bel dono: song (early 19th cent.). 612.
Speranza ingannatrice; fr. opera (mid. 18th cent.). 284.
Speranza lusinghiera: song by Paer. 614.
Speranze, che m'andate; fr. opera (late 17th cent.). 234.
Speranze, che venite: song by Melani. 513.
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Sperate, miseri: duet by S. Wesley. 73.
Spero che avrò: song by Scarlatti. 508.
Spero da te: song (17th–18th cent.). 500.
Spero indarno: duet by Handel. 65, 98.
Spesso amor dicemi: duet (early 18th cent.). 62.
Spesso amor sotto la forma: madrigal by Clari. 157, 158, 177.
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Spesso mi sento dir: song by Palma. 585.
Spiega il volo: song by Porta. 528.
Spiega un volo così altiero: duet by L. Rossi. 56, 59.
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"Spinners and weavers." *v.* In lonely room.
Spira dagli occhi suoi: madrigal by [G. E.] Bernabei. 175.
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Spirits, advance; fr. opera, adapted fr. [? B.] Cooke. 396.
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Splende per mille amanti; fr. opera by Porpora. 287.
Splendete, splendete: song by G. Casalotti (?). 492 (36877, f. 59).
Sport and revel; fr. opera by Dibdin. 378.
Sportive feathers: song adapted by Mazzinghi fr. Sarti. 605.

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Sposo amato; fr. opera by P. Guglielmi. 385.
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Sprezza il furor del vento; fr. opera [? by Hummel]. 319.
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Sprigionati dal sonno: song by Gasparini. 563.
"Spring." *v.* The winter is over and gone.
Spring flowers: chorus arranged by Bishop. 51.
Spring returns: song (late 18th cent.). 596.
Spring, the sweet spring: part-song by Hatton. 457.
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Spuntavan già: madrigal by Marenzio. 178.
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"The attractions of the pipe." *v.* "Hud y piboll."
"The auld gudeman": song arranged by Haydn. 619. *v.* also My Peggy's face.
—— arranged by Hummel. *v.* I'll hae my coat.
"The auld wife." *v.* Welcome, royal Charlie.
The balmy night: song arranged by Haydn. 619.
"The banks of Forth": Scotch tune (18th cent.). 208.
"The banks of Spey." *v.* Talk not of love.
"The banks of the Dee": Scotch tune (18th cent.). 207. *v.* also It was summer.
The banks of the Liffey; fr. opera by Dibdin. 376, 379.
The banks of the Shannon: song (late 18th cent.). 600. *v.* also In summer, when the leaves.
The banners red: song by Bishop. 633.
"The barber of Seville": opera by Bishop, *etc.* 396–7.
"The bard." *v.* Ruin seize thee.
"The bargain-brokers." *v.* Good neighbours, why.
"The bass-singer." *v.* Let tenors sing.
"The bath." *v.* Lord, what 's come to my mother.
"The battle of Bothwell brigg": opera by Bishop, *etc.* 409.
"The battle of Sherriffmuir." *v.* O cam' ye here.
"The beacon of liberty"; by Bishop. Chorus from. 413–14.
The beacon 's fir'd; fr. table entertainment by Dibdin. 647.
"The beau's character." *v.* A wig that's full.
"The beaux' delight" (18th cent.). 200 (188).
"The beggar's opera" (18th cent.). 199 (66), 446 (fragment). *v.* also The bonnie, grey-ey'd morn; 'Tis woman that seduces.
The Belgic frog: song (1622). 470.
"The bells of St. Petersburgh." *v.* Those evening bells.
"The bend of the horse-shoe." *v.* "Plygiad y bedol."
"The benevolent tar." *v.* A plague on those musty old lubbers; A sailor's love; But there are other things; My hearty, thou shalt take repose; 'Tis true, but then; What argufies pride.
"The Berwick Jocky": Scotch tune (18th cent.). 208.
"The Berwick lasses": Scotch tune (18th cent.). 208.
The big-limbed babe: song by Reggio. 480.
The bird: song (1st half of 18th cent.). 560.
"The birks of Aberfeldie": Scotch tune (18th cent.). 208.
"The birks of Abergeldie": Scotch tune (18th cent.). 208. *v.* also Bonnie lassie.
"The birks of Invermay": song arranged by Haydn. 619.
The birth of Jove: ode by Blow. 210, 212.
"The black Sanctus." *v.* O tu qui dans oracula.
"The blathrie o't." *v.* I gaed a waefu' gate.
"The bloody brother." *v.* Drink to-day.
"The bloom is on the rye." *v.* My pretty Jane.
"The blossom of the honey-suckle." *v.* "Blodau 'r gwynwydd."
"The blossom of the thorns." *v.* "Blodau 'r drain."
The blossom so pleasing: glee by S. Webbe. 101.
The blossom that silver'd the tree: song by Hummel. 628, 631, 633 (32189, f. 127).
"The bluebells of Scotland." *v.* O where and O where.
"The boatman." *v.* Ye gales that gently wave.
—— *v.* also Young Peggy.
"The Bohemian girl": opera by Balfe. 432. *v.* also Comrade, your hand; Through the world; 'Tis sad to leave; When other lips; When the fair land. For the French and Italian versions, *v.* "La Bohémienne," and "La Zingara."
The bold and brave: song by Hook. 616.
"The bondman": opera by Balfe. 428 (Pas de cinq), 434. *v.* also Married well.
"The bonnie banks of Ayr." *v.* The gloomy night.
"The bonnie broom." *v.* How blest was I.
The bonnie, grey-ey'd morn; fr. opera by Clark. 321.
"The bonnie wee wife." *v.* She's a winsome wee thing.
"The border-widow's lament." *v.* My love built me.
The bottle's out: catch by S. Webbe, sen. 41, 45.
"The braes of Atholl." *v.* "Atholl braes."

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"The braes of Ballendeen": song arranged by Haydn. 619.
"The braes of Ballochmyle." *v.* "The Katrine woods."
"The brave old oak." *v.* A song for the oak.
"The bravo of Venice." *v.* "Rugantino."
"The brazen bust": opera by Bishop. 388, 402.
The bread is all baked: song by Banister. 481.
"The breast-knots." *v.* Hey, the bonny.
The breeze was fresh; fr. table entertainment by Dibdin. 647.
"The brick-maker" (18th cent.). 202 (351).
"The bride of a soldier": song by Bishop. 684.
The bride, she is a winsome thing: song arranged by Haydn. 618 (35272, f. 21b), 619.
"The brides of Venice": opera by Duggan. 442.
The bright blue waves: part-song by Hatton. 456.
The bright Clarinda: song [by H. Pack]. 483, 484.
The bright Laurinda. *v.* The bright Clarinda.
The bright Panthea: song by W. Corbet. 593.
"The brink of a precipice." *v.* "Harvest home."
"The brisk young lad." *v.* "The gaberlunzie man."
"The British grenadiers." *v.* Some talk of Alexander.
"The British hero" (18th cent.). 202 (300).
"The Britons." *v.* "Y Brython."
"The broken gold": words of opera by Dibdin. 379.
"The broken spear." *v.* "Hermann."
"The broom on Cowdenknows." *v.* How blithe each morn.
"The brown maid": duet arranged by Kozeluch. 87.
"The Bruce is on the hill." *v.* Now fare thee well.
"The buff coat" (18th cent.). 200 (96).
"The bugbears." *v.* Lend me, you lovers; The old folk's care.
"The Cadi of Bagdad": opera by T. Linley, jun. 304.
"The cake-house": words of opera by Dibdin. 379, 380.
—— table entertainment by C. Dibdin. *v.* A woman grown; Celia, eighteen her next birthday; Come join, ev'ry heart; Cosmelia the fair; If the good old maxim's true; Mat Mudge; My love 's a vessel trim; Scarce come to London; Since fate of sailors; We poets; We tars; What charm adds.
"The Caledonian hunt's delight": Scotch tune (18th cent.). 207.
"The camp." *v.* Great Cæsar; My Nancy leaves; When war's alarms.
"The Campbells are comin'": Scotch tune (18th cent.). 208.
—— song (late 18th cent.). 596.
"The Canterbury guests." *v.* Good neighbour, why.
"The captain's lady" (18th cent.). 201 (241).
"The captive ribbon." *v.* Dear Myra.
"The card" (18th cent.). 202 (341).
"The careless lovers" (18th cent.). 201 (229).
"The carle": Scotch tune (18th cent.). 207.
"The castle of Andalusia." *v.* Love, sweet poison; My fair one; So faithful.
The cats, as other creatures: trio by W. Lawes. 648.
"The chaplet" (18th cent.). 202 (320).
"The chevalier's lament." *v.* The small birds rejoice.
"The child of the desert." *v.* "The Æthiop."
"The children of the mist." *v.* "Montrose."
"The chocolate pot" (18th cent.). 201 (188).
"The choice of Hercules": by Stanley. *v.* Great Hercules.
"The Christmas welcome." *v.* A welcome home.
"The Circassian bride": opera by Bishop. 388, 394.
"The city" (18th cent.). 202 (371).
"The city lady"; by J. Eccles. *v.* Faith and troth; Love is an empty airy name.
—— opera by Finger. 232.
The clear cavalier: song by Banister. 481.
The cloud-capt tow'rs: glee (1775–1822). 102.
—— glee by Stevens. 108.
The clouds may pour down: song by Clarke-Whitfeld. 625.
"The clown" (18th cent.). 200 (184).
"The coalition": words of table entertainment by Dibdin. 647 (30961, f. 71). *v.* also If you 'll only just promise.
"The cock-match." *v.* I'll back the mealy grey.
The collier has a daughter: song (late 18th cent.). 595.
"The collier's daughter": Scotch tune (18th cent.). 207.
"The comedy of errors": opera by Bishop, *etc.* 408. *v.* also What shall he have.

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"The comical fellow." *v.* When my mother thought fit.
"The coming storm." *v.* Hark to the sound.
"The concealment." *v.* Some others may with safety tell.
"The confederacy" (18th cent.). 200 (90).
"The conquest of Granada." *v.* How unhappy.
"The conscious lovers" (?). *v.* From place to place forlorn.
"The contrary wind" (18th cent.). 202 (305).
"The converted rake": opera by Dibdin. 376.
"The cooler" (18th cent.). 201 (238).
"The Cornish comedy." *v.* When maids live to thirty.
"The Cornish May-song": song arranged by Haydn. 620, 621 (35275, ff. 7b, 21b).
"The corn-market" (18th cent.). 202 (379).
"The corn-rigs are bonnie": Scotch tune (18th cent.). 208.
"The cottage": words of opera by Dibdin. 379. For music, *v.* Come to my arms; I go equipp'd; I knew what I did; Is it not courage; Look at the world; Loud shall the trumpet; Molly Mizen; O cruel war; O if a trace; Old Boreas; One mountain nigger; So flies like us; That mortal; The banks of the Liffey; The gallant soldier; The grog's pour'd out; The ingrate; The life of a sailor; The sailor, when he comes; What a strange thing; When an Englishman; With a true social mind; You bade me be loyal. *v.* also "The round-robin" and "The villain."
"The cottage on the waste"; by I. W. Bloomfield. *v.* Come, fair Emma.
"The country bumpkin" (18th cent.). 199 (79).
"The country cries." *v.* God give you good morrow, Sir Rice.
"The country farmer." *v.* Hark! The cock crow'd.
"The country farmer's daughter" (18th cent.). 200 (115).
"The country-girl" (18th cent.). 199 (81).
"The craftsman" (18th cent.). 199 (39).
"The cream-pot" (18th cent.). 202 (330).
The crier. *v.* O yes, O yes.
"The cries of London." *v.* A quart a penny; God give you good morrow, my masters; New oysters; One a penny; These are the cries.
"The crusade." *v.* Go and tell; Have we cross'd.
"The crystal ground." *v.* "Crisial ground."
"The crystal-hunters." *v.* O'er mountains.
The daisies peep; fr. cantata (?) by Hook. 20.
The danger is over; fr. opera by [H.] Purcell. 230.
The dark is my delight: song (1615-1626). 469.
"The daughter of Saint Mark": opera by Balfe. 428 (overture), 438. *v.* also Ach, mein Andrea.
"The daughter's vow." *v.* "Rob of the Fen."
The dawn through my tears: duet arranged by Kozeluch. 87 (35278, ff. 34, 36, 38).
"The dawning of day." *v.* "Toriad y dydd."
The day returns: duet arranged by Kozeluch. 87 (35278, ff. 6b, 15, 21; *etc.*).
"The death of auld Robin Gray." *v.* The summer it was smiling.
The death of fair Adonis: glee by S. Webbe. 100, 101.
"The death of the linnet." *v.* But lately seen.
"The deil 's dead": Scotch tune (18th cent.). 208.
"The delight of Griffith ap Cynan." *v.* "Dyddanwch Gruffydd ap Cynan."
"The delight of Prince Howell." *v.* "Hoffedd Hywel."
"The departure of the king." *v.* "Ymadawiad y brenin."
"The deserter": overture to the opera adapted by Dibdin from Monsigny. 323.
"The despondent lover." *v.* Divinest Siren.
The devil his witness: song by J. Gamble. 498.
"The devil in the bush" (18th cent.). 200 (154).
"The dice of death": opera by Loder. 404 (fragments), 423 (2), 424.
"The dillosk-gatherer": opera by W. Hawes, *etc.* 419 (2).
"The dimpled cheek." *v.* "Twll yn ei boch."
"The disappointment": arrangement fr. opera by Grabu. 230.
—— words of opera [by R. King and H. Pack]. 245.
"The disconsolate lady's complaint": song by H. Purcell. 487.
"The doom-kiss": opera by Bishop. 397.
"The door-clapper." *v.* "Ystwffwl."
"The double-dealer": airs in the opera by [H.?] Bowman and H. Purcell. 231.
"The double-entendre" (18th cent.). 202 (326).

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"The dragon of Wantley": fragment of opera by [J. F.] Lampe. 308.
"The dream"; by Costa. *v.* O tell me, gentle orb.
—— by Croft. *v.* When gentle sleep.
"The drummer" (18th cent.). 199 (52), 201 (231).
"The drunken peasant" (18th cent.). 201 (191).
"The Duchess of Bedford's delight" (18th cent.). 199 (71).
"The duenna": opera by T. Linley. 304. *v.* also How oft, Louisa.
"The Duke of Cumberland." *v.* The isle of Man.
"The Duke of Guise." *v.* Tell me, Thyrsis.
"The Duke of Savoy": opera by Bishop. 406.
"The Duke of York's delight" (18th cent.). 202 (370).
"The Duke of York's troop" (18th cent.). 198.
"The dusty miller": Scotch tune (18th cent.). 207.
"The Dutch skipper" (two settings, 18th cent.). 201 (121), 202 (301).
"The eagle" (18th cent.). 202 (290).
The eagle's force: madrigal by Byrd. 160.
"The eagle's nest." *v.* "The dillosk-gatherer."
"The early glass" (18th cent.). 199 (54).
The earth 's but a point: part-song [by Allison]. 451.
—— *v.* also What if a day.
"The east neuk o' Fife." *v.* "The auld gudeman."
"The emperor of the moon" (18th cent.). 200 (128).
"The enchanted flute": words of opera by Mozart. 371.
"The enchanted harp." *v.* "Mora's love."
"The enchantress": opera by Balfe. 433.
"The Englishmen in India": opera by Bishop. 415.
"The enraged musician." *v.* O pray, have you never heard.
"The Esquimaux' song." *v.* With thee I chased.
"The ewie wi' the crooked horn": *v.* O were I able.
"The exile of Erin. *v.* There came to the beach.
The fair Diana. *v.* Non più, Diana.
"The fair lover and his black mistress." *v.* O nigrocella.
"The fair penitent." *v.* Stay, ah stay.
"The fair quaker of Deal" (18th cent.). 199 (59).
The fair young virgin: madrigal by Byrd. 141, 147, 150, 186.
"The fairy prince." *v.* Nay, you must not stay; Seek you majesty to strike.
"The fairy queen": words of opera by H. Purcell. 245. For music, *v.* Come, let us leave the town; May the god of wit.
"The faithful shepherdess." *v.* At setting day.
"The fall of Algiers": opera by Bishop. 418.
"The false dervish": words of opera by Dibdin. 379.
"The family tune" (18th cent.). 202 (324).
"The farmer's boy." *v.* The sun had set.
"The farmer's old cat": catch by Callcott. 88.
"The farmer's son." *v.* Come hither, my son.
The farther I go: madrigal by W. Newark. 124, 162.
"The fatal marriage." *v.* The danger is over.
"The father and his children": opera by Bishop. 406.
The feelings of a love-sick heart: duet by Lord Abingdon. 75.
"The fiddler." *v.* My fiddle.
"The first rose of summer." *v.* When the first rose of summer.
"The fisherman of Naples." *v.* "Masaniello."
"The fisherman's good night." *v.* Lo, the day's champion.
The flaming fire: madrigal (after 1604). 145.
"The flitch of bacon." *v.* Though fortune cloud.
"The floating island." *v.* Hail, thou great queen; My limbs.
The floods shall quit the ocean; fr. opera [by M. A. Buononcini]. 281.
"The flower of chivalry": song arranged by Haydn. 619.
"The flower of North Wales." *v.* "Blodau Gwynedd."
"The flowers of Edinburgh": Scotch tune (18th cent.). 207, 208.
—— *v.* also Here is the glen; My love was once.
"The flowers of London." *v.* "Blodau Llundain."
"The flowers of the forest." *v.* I've seen the smiling of fortune.
"The flowers of the heath." *v.* "Blodau 'r grug."
"The flowing can." *v.* A sailor's life.
"The fly" (18th cent.). 201 (282).
The foes of old England: song by [? T. A.] Arne. 575.
"The fond husband." *v.* The bonnie grey-ey'd morn.
"The forges of Kanzel." *v.* "The illustrious traveller."

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"The fortunate isles": opera by Bishop. 431.
"The fortune-telling gipsy." *v.* Come away, pretty maids.
"The foundling of the forest": opera by Bishop. Dance from. 398.
"The fourth of September" (18th cent.). 201 (245).
"The fox's sleep." *v.* The dawn through my tears.
"The fox-hunter's jig" (18th cent.). 199 (75).
The fragrant painting: glee by S. Webbe [sen.]. 100.
"The free gift." *v.* When Neptune.
"The freemasons" (18th cent.). 200 (175).
The French are all coming; fr. table entertainment by Dibdin. 646.
"The friar and the nun" (18th cent.). 200 (99).
The friendly party; fr. table entertainment by Dibdin. 646.
"The friendly tars." *v.* "Yo, yea."
"The frolic." *v.* My lyre once again; Tom Transom.
"The frozen fen." *v.* On beds of snow.
"The gaberlunzie man": song arranged by Haydn. 619.
"The gallant Russell." *v.* Thursday, in the morn.
The gallant soldier; fr. opera by Dibdin. 377.
"The garden of roses." *v.* I enter the garden.
The gayest flow'rs: madrigal by T. Miles. 191.
The gems are bright: song by J. Barnett. 629.
"The general election": words of table entertainment by Dibdin. 647 (30961, f. 84). *v.* also An Englishman's courage.
"The generous Portuguese." *v.* "The island princess."
"The gentleman's farewell" (18th cent.). 199 (78).
The gentlemen say that we chatter: song (1817?). 627.
"The ghost." *v.* A papist died.
"The ghost of Carrill." *v.* The stars of the night.
"The giant mountains." *v.* "The gnome-king."
"The gipsies." *v.* Come here, ye fair.
"The gipsy's prophecy." *v.* "Guy Mannering."
The girl of girls was Peggy Taylor; fr. opera by Dibdin. 376, 378.
The glass was just tim'd: catch by H. Purcell. 29, 37 (31462, f. 21b), 39.
The gloomy night: song (late 18th cent.). 596.
—— song arranged by Kozeluch. 602, 608 (35278, ff. 11, 18, 25).
The glories of our birth: part-song by E. Coleman. 453 (2).
—— part-song by S. Wesley. 453, 455.
The glories of our blood. *v.* The glories of our birth.
The glorious sun: glee by S. Webbe. 101.
"The gnome-king": opera by Bishop. 408.
The gods, not able: song by J. Gamble. 497.
"The golden web": fragment of opera by A. G. Thomas. 444.
"The goose and gridiron": words of table entertainment by Dibdin. 647 (30961, f. 86).
"The graces." *v.* Whene'er love's joys.
The grape's mellow juice: song by Dibdin. 605.
The grass is wet: part-song by Hatton. 457.
The great Augustus: song by Blow. 484.
The greedy hawk: madrigal by Byrd. 169 (23626, f. 22b).
"The green man" (18th cent.). 201 (214).
"The green woods of Treugh." *v.* There's not a look.
"The Greenland hunter." *v.* Cold are the breezes.
"The Greenwich pensioner." *v.* 'Twas in the good ship Rover.
The grey-ey'd Aurora; fr. table entertainment by Dibdin. 646.
The grog 's poured out: catch by Dibdin. 43, 379.
"The grove" (18th cent.). 202 (328).
"The gun fleet" (18th cent.). 200 (179).
"The guns" (?). *v.* I bring not scurvy.
"The halt of the caravan." *v.* Halt, halt, halt.
"The happy clown" (18th cent.). 200 (172).
"The happy miller." *v.* When the stream.
"The happy pair" (18th cent.). 199.
—— *v.* also Ianthe the lovely.
"The happy topers." *v.* O Willie brew'd.
The haughty hearts: madrigal by Cobbold. 149.
"The hay-makers" (18th cent.). 199 (70).
"The heart of Midlothian": opera by Bishop, *etc.* 407.
The heart that loves sincerely. *v.* In distant clime.
The heart that ne'er turn'd from a friend. *v.* Give me the strain.
The heart that once hath fondly teem'd with hopes; fr. opera by Balfe. 427.
"The heart's echo." *v.* When the soft summer twilight.

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"The heir of Vironi": opera by Bishop. 405.
"The heiress." *v.* For tenderness form'd.
"The hemlock-tree": part-song by Hatton. 457.
"The hemp-dresser" (18th cent.). 200 (101).
"The hermit." *v.* Hence, ye vain mortals.
The hero whom a fair one fires: song by R. Clack. 592.
"The hidden treasure." *v.* Come hither, my son.
The high desire that I have: duet (*temp.* Henry VIII.). 52.
The higher that the cedar-tree: madrigal by Mulliner. 127.
"The Highland character." *v.* In the garb of old Gaul.
"The Highland laddie": song arranged by Haydn. 619.
—— *v.* also The Lawland lads.
"The Highland lassie." *v.* Nae gentle dames.
"The Highland queen." *v.* No more my song.
"The Highland reel." *v.* What rapture.
"The highway to Eglington": Scotch tune (18th cent.). 208.
"The history of the fashions." *v.* I'm a beau.
"The hobby-horse" (18th cent.). 200 (88).
The home of my fathers; fr. opera by Balfe. 426.
The honest heart; fr. opera [by Festing]. 281.
"The humorous lieutenant": opera by Bishop. 406. For overture, *v.* 413 (2).
"The humorous lovers." *v.* My tomb.
"The humours of Limerick." *v.* Farewell, mirth.
"The humours of Wapping" (18th cent.). 202 (358).
"The huntress of Arlingford." *v.* "Maid Marian."
"The husband his own cuckold": by J. Eccles. *v.* Why so coy.
—— opera by Finger. 232.
"The illustrious traveller": opera by Bishop. 396.
"The Indian queen" (18th cent.). 200 (144).
—— opera by H. and D. Purcell. 232 (2), 239 (arrangement), 244, 246, 249, 311.
The ingrate, like a serpent's keen tooth; fr. opera by Dibdin. 376.
"The inspired bard." *v.* "Y Bardd."
"The inundation." *v.* Good people, attend.
"The Irish hautbois" (18th cent.). 204.
"The Irish hero." *v.* Blakeney for ever.
"The Irish Vauxhall" (18th cent.). 204.
"The [iron] blacksmith." *v.* Old England.
"The iron chest besieged." *v.* A soldier and a sailor.
"The island princess": pasticcio by D. Purcell, R. Leveridge and J. Clark. 283. *v.* also Cease, ye rovers.
"The islanders": words of opera by Dibdin. 380. For part of music, *v.* This strange emotion.
"The isle of Man" (18th cent.). 201 (264).
"The ivy-tree." *v.* I love to see.
"The jolly buck" (18th cent.). 201 (283).
"The jubilee." *v.* Sweet Willy.
"The judgment of Paris": incidental music by T. A. Arne. 265.
—— pastorale [? by Greene]. 333.
—— opera by Hilton. *v.* Rise, princely shepherd.
—— masque by D. Purcell. 246. *v.* also O ravishing delight.
—— by Weldon. *v.* Far from thee be anxious care; Let ambition.
The juice of the grape: duet by J. Blundeville. 57.
"The Katrine woods": song arranged by Haydn. 618.
"The key of the cellar" (18th cent.). 200 (181).
The kind appointment: song by T. A. Arne. 564.
"The King of Sweden" (18th cent.). 200 (169).
"The king's arms" (18th cent.). 199 (29).
"The kirk-gate rakes": Scotch tune (18th cent.). 207.
"The knight of Snowdon": opera by Bishop. 396, 398. *v.* also Rosabel of Arragon.
"The knight of the leopard." *v.* "The talisman."
"The knights of the cross": opera by Bishop, *etc.* 399, 413.
"The knot" (18th cent.). 200 (116).
"The knotting-song": song by H. Purcell. 487.
"The lad in the jacket of blue." *v.* My love is a sailor.
The lad wha lilts sae sweetly. *v.* Say, lads and lasses.
"The ladies of Otaheite." *v.* 'Twas at the time.
"The lads of Ayr": Scotch tune (18th cent.). 208 (96).
"The lads of Dunse": Scotch tune (18th cent.). 207.
"The lads of Leith": Scotch tune (18th cent.). 208.
"The lady in fashion." *v.* "Woman's wit."
"The lakes." *v.* "The regatta."
"The lambs' fold." *v.* "Pant corlan yr wyn."

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"The lamentation of Britain." *v.* Cwynfan Prydain.
"The lamentation of Cambria." *v.* Ye banks of dark Conway.
"The lamplighter." *v.* I'm jolly Dick.
"The Lancashire witches" (18th cent.). 201 (228).
—— incidental music by C. Dibdin. 375 (fragment). *v.* also Of familiars you've heard.
"The lark." *v.* The grass is wet.
The lark, linnet and nightingale: catch [by T. Ravenscroft]. 86.
"The lass of Patty's mill": Scotch tune (18th cent.). 206.
—— song (1789). 574.
—— song arranged by Haydn. 617.
"The lass of Richmond hill" (18th cent.). 198.
"The lasses of Berwick": Scotch tune (18th cent.). 207.
"The lasses of Dunse": Scotch tune (18th cent.). 208.
The last golden sheaf: chorus arranged by Bishop. 51.
The last time I came o'er the muir: song arranged by Haydn. 619 ;—by Hook. 574 ;—by I. Pleyel. 600.
"The last word." *v.* The gentlemen say that we chatter.
The laurel leaf: song by Greene. 526.
"The lavender-girl." *v.* Do you want any blooming lavender.
"The law of Java": opera by Bishop, *etc.* 397.
"The law of the land." *v.* Who wants a wife.
"The Lawland lad": Scotch tune (18th cent.). 208.
"The Lawland lads": song (late 18th cent.). 596.
—— duet arranged by I. Pleyel. 87 (35278, f. 25b; *etc.*).
"The Lawland maids": song arranged by Kozeluch. 602, 604 (35279, ff. 3b, 10b).
"The law-writer." *v.* Through the morn.
"The lay of the troubadour." *v.* Gentle river.
The lazy mist: duet arranged by Kozeluch. 87 (35278, ff. 6, 14b, 23; *etc.*).
The lazy sun withdraws: song by R. King. 487.
The leaf that falls: glee by Sir A. W. Callcott. 110.
"The lea-rig." *v.* When o'er the hill.
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"The length of the pipe." *v.* O where dost thou bide.
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The little, pretty nightingale: madrigal (early 16th cent.). 125.
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"The London constable." *v.* Who comes there.
"The lone vale." *v.* How sweet the lone vale.
"The long odds": words of opera by Dibdin. 380. For music, *v.* A sailor and an honest heart; And did you hear; And now, good master Sonnet; He 's poor as Job; Here comes my daughter; Here, Molly; How could you write; I thought we were; Love 's a fire; Shall I? The thought transports me; This story; Troth I shall have; Well done, old friend; Why, what can he tell us.
The longitude: catch by B. Cooke. 88.
"The looking-glass." *v.* These rural shades.
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"The maid and the minstrel." *v.* Awake, aged minstrel.
The maid is willing: catch (1789). 38.
"The maid of Artois": opera by Balfe. 425. *v.* also A heart that once hath lov'd; My bosom with hope; My soul is one unbroken sigh; O why should I weep; The heart that once hath fondly teem'd with hope; The light of other days.
"The maid of Devon." *v.* How pleasant the banks.
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"The maid of the mill" (18th cent.). 198.
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The maid who modestly conceals: glee (late 18th cent.). 104.
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The man who in his breast: glee by S. Webbe. 100.
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"The Matlock whim" (18th cent.). 202 (329).
"The mélange": words of table entertainment by Dibdin. 647 (30961, f. 128; 30967, f. 27).
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"The miniature": part of opera by Dibdin. 373.
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The moment Aurora peep'd; fr. opera [by Dibdin]. 810.
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"The novelty." *v.* Her eyes are like the morning.
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"The oddities": opera by Dibdin. *v.* "Wife and no wife."
—— words of table entertainment by Dibdin. 647 (30958, 30961-2 *passim*; 30967, f. 28). For music, *v.* A sailor's life; Crown me, Bacchus; Good people, attend; Hark, the din; Here a sheer hulk; I'm jolly Dick; Of the ancients; Sweet is the dew-drop; The weather; The wind blew hard; They tell me I'm mad; 'Twas in the good ship Rover.
"The old bachelor": incidental music by H. Purcell. 231.
The old folk's care; fr. opera (16th-17th cent.). 225.
"The old mode and the new." *v.* Celadon, when spring.
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"The old woman of eighty": words of opera by Dibdin. 380.
The one sad, bitter thought: song by Hatton. 639.
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The partial muse: glee by Callcott. 101, 105.
"The parting of Hofer." *v.* As on his country.
"The passing-bell." *v.* Come, honest sexton; Hear the midnight phantoms.
"The passions." *v.* Wouldst error leave.
"The patriots planet-struck": words of table entertainment by Dibdin. 647 (30961, f. 204).
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The ploughman whistles; fr. table entertainment by Dibdin. 646.
The poet says that love 's like fire; fr. table entertainment by Dibdin. 645.
"The policeman." *v.* How goes the night.
"The poor pedlar." *v.* "Y maelierwr."
"The poor soldier": opera adapted by Bishop from Dibdin (?). *v.* Adieu, adieu, my only dear.
—— opera by Shield. *v.* Dear sir, this brown jug.
The poor soul sat sighing: song (after 1614). 467.
"The portrait." *v.* Thou hast left me.
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"The power of music." *v.* When Orpheus went down.
"The pretenders." *v.* All things seem deaf.
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"The Princess of Cleves": incidental music by Blow. *v.* Lovely Selina.
—— part of opera by [T.] Farmer. 230.
"The Princess of Hesse" (18th cent.). 201 (222).
"The professional volunteers": words of table entertainment by Dibdin. 647 (30961, f. 224; 30964, ff. 326, 344b). For music, *v.* I've oftentimes thought; It blew great guns; Now let the joys; O to hand; The beacon 's fir'd; Thou knowest, my dear; 'Tis allow'd the world over.
"The provoked wife." *v.* Ye good fellows.
"The pump-room" (18th cent.). 199 (19).
"The Puritan's daughter": opera by Balfe. 440. *v.* also I'll tell thee how; Yes, thou must cease.
"The pursuit of love." *v.* "Dilyn serch."
"The quacks." *v.* See, sirs, see here.
"The quaker's wedding." *v.* Sister, O say.
"The queen and the cardinal": fragment of opera by G. Linley. 424.
The queen of love: glee by Callcott. 106.
"The quizzes": words of table entertainment by Dibdin. 647 (30962, f. 1, *etc.*; 30967, f. 47). For music, *v.* As wit and beauty; When Winifred 's gone.
"The ragged sailor" (18th cent.). 201 (194).
"The rakes of Foston." *v.* I would, but I dare not.
"The rakes of Mellow" (18th cent.). 201 (249).
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"The ranting Highland man": two Scotch tunes, 18th cent. 207 (50), 208 (96).
"The Ranz des vaches." *v.* Home, sweet home.
"The rape of Europa": opera by J. Eccles. 231.
The rare affects: madrigal by Cobbold. 149.
"The rarity" (18th cent.). 201 (201).
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"The Red House" (18th cent.). 200 (128).
"The red piper's melody." *v.* "Dygan y pibydd cooh."
The red ribbon (18th cent.). 201 (206).
"The red-cross knight." *v.* Blow, warder, blow.
The regatta: words of opera by Dibdin. 380 (2). For music, *v.* A drop of milk; A vagrant leaf; All sorrows; Young Cupid.
"The rencontre": opera by Bishop. 415.

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"The renegade": opera by Bishop. 396.
"The rent-day": words of table entertainment by Dibdin. 647 (30961, f. 1; 30964, f. 324). For music, *v.* Britannia's name; Can any king; From the lark's playful notes; Here's a health to good Sir Thomas; I forget what Sterne says; Like other lubbers; The friendly party; The ploughman makes the furrows; Thou thinkst thou'rt mighty witty; We're all of us labourers; Ye Britons, rejoice; You've all of you heard.
"The reproach." *v.* Send back.
"The return from slavery." *v.* Native land.
"The revenge": words of burletta [? by Atterbury]. 301.
"The Richmond ball" (18th cent.). 200 (135).
"The Richmond heiress": incidental music (arrangement), by H. Purcell. 239. *v.* also By those pig's eyes; Of noble race was Shenkin.
"The rights of man." *v.* While others, Delia.
"The rights of women." *v.* Madam Pallas.
"The ring" (18th cent.). 201 (260).
"The rising of the lark." *v.* "Codiad yr ehedydd."
"The rising of the sun." *v.* "Codiad yr haul."
"The rising sun." *v.* Hail to thy brightness.
—— *v.* also The rising of the sun.
The rising sun of freedom: song by S. Wesley. 636.
"The rites of Hecate": pantomime by Battishill. 320.
"The rival friends": incidental music by G. Jeffreys. 228.
"The rival sisters": march from the opera, by H. Purcell. 231. *v.* also Celia has.
"The rivals." *v.* Sadly from her turret gazing.
"The river, the bonnie bright river." *v.* O, the river.
"The rock and a wee pickle tow." *v.* O were I as fleet.
The rolling wheel: song by Greene. 526.
"The romance of a day": opera by Bishop. 397.
The rose, it is a royal flow'r. *v.* I love, I love.
"The rose of Castille": opera by Balfe. 433 (fragment), 439.
The rose of Flora's blue-arch'd hall: duet by T. Miles. 96.
"The rose of the battle-field." *v.* Upon the battle-field.
The roses are blushing: part-song by Hatton. 456.
"The rose-tree" (18th cent.). 198.
The rosy morn; fr. opera by Clark. 321.
"The round-robin": words of part of opera by Dibdin. 380. For music, *v.* A famous old hunter; An 't please your bold honour; Did not we run him hard; Give for the commodore; Good massa; I sail'd in the Terrible frigate; If the weather is foul; If wayward grief; Ne'er till this instant; O had you but seen; Of discipline; One mountain-nigger; Sweet Molly; The sun go down; Timothy Tough; Women, dear sir.
The roving bee at early dawn: glee by J. S. Smith. 112.
"The royal martyr." *v.* "Tyrannic Love."
"The royal nuptials": opera adapted by Bishop from Mozart, *etc.* 398.
"The royal shepherd." *v.* You mine, alas.
"The royal slave." *v.* Come from the dungeon.
"The running footman" (18th cent.). 199 (64).
The ruthless hand; fr. opera by Balfe. 433.
The sailor is the lad for me. *v.* The bold and brave.
The sailor, should he safe return; fr. opera by Dibdin. 377.
The sailor, when he comes; fr. opera by Dibdin. 377.
"The sailor's delight" (18th cent.). 200 (102).
"The sailor's dream." *v.* The winds and waves.
"The sailor's plot." *v.* "Yo, yea."
"The sailor's song." *v.* Softly blows.
"The sale of husbands." *v.* Hail to you, lovely women.
"The sale of wives." *v.* Some ladies I have.
The sapling-oak; fr. opera [by Storace]. 322.
"The scheme." *v.* "The Star at Lewes."
"The scornful maids." *v.* Now 's your time.
"The Scotch bonnet" (18th cent.). 208 (77).
"The Scotch lady" (18th cent.). 208 (87).
"The Scotch pedlar" (18th cent.). 207.
"The Scotch wedding" (18th cent.). 207.
"The Scot's blue bonnet": Scotch tune (18th cent.). 207.
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"The secret mine": part of opera, adapted by Bishop from — Martini. 397.
"The secret of the sea." *v.* Ah! what pleasant visions.

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"The seraglio": opera by Arnold. *v.* What shall I do, O dear.
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"The settee" (18th cent.). 202 (339).
The setting sun; fr. opera by Dibdin. 377.
The shadow darkens: song by J. Barnett. 629.
"The shamrock." *v.* Through Erin's isle.
"The sheep-shearers" (18th cent.). 200 (166).
"The she-gallants": opera by Finger. 232.
"The shepherdess of the Alps." *v.* Here sleeps in peace.
"The shepherd's artifice." *v.* Adam, of being single weary; As fortune's billows.
The shepherd's son. *v.* There was a shepherd's son.
"The shepherd's wife." *v.* A rosebud, by my early walk.
The ship was rocking; fr. opera by Dibdin. 377.
The shore is desolate: part-song by Hatton. 457.
"The Sicilian bride": opera by Balfe. 432-3 (sketches), 439. *v.* also C'est pour le jour.
"The siege of Belgrade": opera by Storace. *v.* All will hail; Lara lara la; Lost, distress'd; My plaint; Of plighted faith; The sapling oak; To mighty love.
"The siege of Rochelle": opera by Balfe. 423 (words), 425. *v.* also O Thou Who look'st upon the battle; They tell me.
"The signal-fire." *v.* "Swedish patriotism."
"The silken snood." *v.* O I hae lost my silken snood.
"The siller crown." *v.* And ye sall walk.
The silver moon's enamour'd beam: song by Battishill. 595.
"The silver star." *v.* Bright star.
The silver swan: madrigal by Gibbons. 180, 190.
—— catch by J. Smith. 30, 37 (31462, f. 27), 39.
"The sisters." *v.* Silent fall the shades of night.
"The sisters of charity." *v.* Sisters, hark.
"The skeleton lover": opera by Rodwell. 411 (2).
The skipper, he stood beside the helm: song by Hatton. 635.
"The slave": opera adapted by Bishop from Boieldieu, *etc.* 396.
"The sleeper." *v.* Ye waters.
"The sleeping queen": opera by Balfe. 442.
The small birds rejoice: song (1815). 625.
—— song arranged by Haydn. 618;—by Kozeluch. 601, 603 (35278, ff. 7, 15b, 26).
The smiling morn: song by I. Pleyel. 601, 603 (35278, f. 1).
The smiling spring: song by Hummel. 628, 631, 633 (32189, f. 110).
The soft-complaining flute. *v.* From Harmony; by Handel.
"The soldier laddie." *v.* Our gallants.
"The soldiers' return." *v.* Down in the valley.
"The song of the gipsy maidens." *v.* Roaming through the meadows.
"The song of the old man of the wood." *v.* "Cerdd yr henwr o'r coed."
"The sorceress": opera by F. Ries. 411 (3).
The spacious firmament on high: ode by Greene. 221.
"The Spanish friar": opera by J. Eccles. *v.* Look down, ye blest.
—— opera by [? R.] King. 231.
—— opera by H. Purcell. *v.* While I with grief.
"The Spanish girl." *v.* 'Twas at the joyous carnival.
"The Sphinx": words of table entertainment by Dibdin. 647 (30962, f. 96). For music, *v.* A gard'ner I be; Again the willing trump; All who of Britons; Come round me, ye husbands; Did you ever hear of Captain Wattle; I went to sea; Mayhap you have heard; Noted for lasses; Now we're all met; Some say topers; The ploughman whistles; Their risible muscles; Though, ladies; Though mountains high; 'Tis said that love; True friendship; Why, Jack; Ye maids.
"The spoilt favourite." *v.* "Hassan."
The spring is past: madrigal [by M. Este]. 146.
The springtime returns: song arranged by Kozeluch. 602, 604 (35279, ff. 5, 12).
The squirrel that jingles his bells; fr. table entertainment by Dibdin. 645.
"The Stadtholder" (18th cent.). 201 (284).
The standard of England: song by S. Wesley. 575.
"The Star at Lewes" (18th cent.). 201 (190).
The star may but a meteor be; fr. opera by Balfe. 433.
The star that bids the shepherd fold: glee by Callcott. 101, 105.
The stars of the night: song by J. Percy. 578.

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"The storm": incidental music (arrangement), by Gillier. 239.
"The stranger": opera (1798). *v.* I have a silent sorrow; Welcome, mirth.
The streamlet that flow'd round her; fr. opera [by Shield]. 322.
"The street-sweeper." *v.* At a crossing.
"The suitors." *v.* We come, fair maids.
The summer, it was smiling: song by Hook. 575.
The summer's absence: ode by H. Purcell. 218.
The sun go down; fr. opera by Dibdin. 376, 378.
The sun had set: song by Hatton. 689.
The sun has made his daily span: duet by Dibdin. 89.
The sun is down: song by T. Miles. 625.
The sun is on the sea; fr. opera by W. Hawes, *etc.* 419.
The sun is sunk: song arranged by Haydn. 618.
The sun sets in night: glee by Callcott. 106.
The sun upon the Weirdlaw hill: song by Hummel. 628, 631, 633 (32189, f. 130).
The sun was sunk: song by C. Wesley. 572.
The sun, when rising: glee by T. Miles. 115.
"The surrender of Calais." *v.* Could you to battle march; I tremble to think; Little thinks the townman's wife; When I was at home.
The surrender of Lim'rick: catch by H. Purcell. 29, 37.
"The suspicious rustic": words of opera by Dibdin. 879.
"The sutor's daughter." *v.* Wilt thou be my dearie.
"The swan and the skylark": fragment of cantata by A. G. Thomas. 24.
"The sweet melody of North Wales." *v.* "Mwynen Gwynedd."
The sweetest flower: song (1615–1626). 468.
"The swing." *v.* Under the lofty trees.
"The Swiss banditti." *v.* "The maniac."
"The talisman": opera by Balfe. 441. *v.* also His lady's name.
"The taming of the shrew": opera [? by D. Purcell]. 234.
The tears of Caledonia: song arranged by Haydn. 619.
The tears of Constance: catch by T. Miles. 44.
"The telegraph." *v.* If you'll only just promise.
"The tempest": incidental music by T. A. Arne. 265. *v.* also Where the bee sucks.
—— pasticcio by J. Banister, J. Hart, and P. Humfrey. *v.* Adieu to the pleasures; Dry those eyes; Full fathom five; Where the bee sucks.
—— fragment of incidental music by Bishop. 398.
—— opera by T. Linley, jun. 304.
—— opera by H. Purcell. 307. *v.* also Come unto these yellow sands; Dear, pretty youth; Full fathom five.
—— opera by J. C. Smith. *v.* While blood.
"The tender husband." *v.* While gentle Parthenissa.
"The tenth of June" (18th cent.). 200 (169).
The thirsty earth: part-song by H. Bowman. 452.
—— duet adapted from R. Hill by E. Lowe. 55.
—— glee by Stevens. 100.
"The thistle, the shamrock and rose." *v.* In a lovely bow'r.
The thought within my breast: madrigal by T. Farthing. 126.
"The thrasher." *v.* Can any king.
The three Dukes of Dunstable. *v.* "A Fool's Preferment."
"The tiger" (18th cent.). 201 (196).
The tightest lad: song by Dibdin. 605.
The time I've lost: song arranged by Hummel. 633.
The time of youth: madrigal by Henry VIII. 126.
"The tinker." *v.* A tinker all grimy.
The Titans are conquer'd; fr. table entertainment by Dibdin. 647.
"The token flowers." *v.* Damsel fair.
"The tombs in Westminster Abbey." *v.* Here lies William of Valence; In that north aisle.
The topsails shiver; fr. opera (1799). 323.
The tough wooden walls of old England. *v.* When the despots of France.
"The tour to the Land's End." *v.* "A tour," *etc.*
"The tree of health." *v.* "Zuma."
The trees are bright with shoots of green: song by Bishop. 634.
The trees begin to bud: song by Hook. 615.
"The trigger." *v.* How sweet is the breath.
"The triumph of virtue." *v.* So fair young Celia.
"The triumphs of Britannia." *v.* "The fortunate isles."
"The triumphs of Oriana." *v.* Fair Orian in the morn.

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"The seraglio": opera by Arnold. *v.* What shall I do, O dear.
—— opera by Bishop and Dibdin. 398 (overture). *v.* also Blow high; The little birds.
"The settee" (18th cent.). 202 (339).
The setting sun; fr. opera by Dibdin. 377.
The shadow darkens: song by J. Barnett. 629.
"The shamrock." *v.* Through Erin's isle.
"The sheep-shearers" (18th cent.). 200 (166).
"The she-gallants": opera by Finger. 232.
"The shepherdess of the Alps." *v.* Here sleeps in peace.
"The shepherd's artifice." *v.* Adam, of being single weary; As fortune's billows.
The shepherd's son. *v.* There was a shepherd's son.
"The shepherd's wife." *v.* A rosebud, by my early walk.
The ship was rocking; fr. opera by Dibdin. 377.
The shore is desolate: part-song by Hatton. 457.
"The Sicilian bride": opera by Balfe. 432–3 (sketches), 439. *v.* also C'est pour le jour.
"The siege of Belgrade": opera by Storace. *v.* All will hail; Lara lara la; Lost, distress'd; My plaint; Of plighted faith; The sapling oak; To mighty love.
"The siege of Rochelle": opera by Balfe. 423 (words), 425. *v.* also O Thou Who look'st upon the battle; They tell me.
"The signal-fire." *v.* "Swedish patriotism."
"The silken snood." *v.* O I hae lost my silken snood.
"The siller crown." *v.* And ye sall walk.
The silver moon's enamour'd beam: song by Battishill. 595.
"The silver star." *v.* Bright star.
The silver swan: madrigal by Gibbons. 180, 190.
—— catch by J. Smith. 30, 37 (31462, f. 27), 39.
"The sisters." *v.* Silent fall the shades of night.
"The sisters of charity." *v.* Sisters, hark.
"The skeleton lover": opera by Rodwell. 411 (2).
The skipper, he stood beside the helm: song by Hatton. 635.
"The slave": opera adapted by Bishop from Boieldieu, *etc.* 396.
"The sleeper." *v.* Ye waters.
"The sleeping queen": opera by Balfe. 442.
The small birds rejoice: song (1815). 625.
—— song arranged by Haydn. 618;—by Kozeluch. 601, 603 (35278, ff. 7, 15b, 26).
The smiling morn: song by I. Pleyel. 601, 603 (35278, f. 1).
The smiling spring: song by Hummel. 628, 631, 633 (32189, f. 110).
The soft-complaining flute. *v.* From Harmony; by Handel.
"The soldier laddie." *v.* Our gallants.
"The soldiers' return." *v.* Down in the valley.
"The song of the gipsy maidens." *v.* Roaming through the meadows.
"The song of the old man of the wood." *v.* "Cerdd yr henwr o'r coed."
"The sorceress": opera by F. Ries. 411 (3).
The spacious firmament on high: ode by Greene. 221.
"The Spanish friar": opera by J. Eccles. *v.* Look down, ye blest.
—— opera by [? R.] King. 231.
—— opera by H. Purcell. *v.* While I with grief.
"The Spanish girl." *v.* 'Twas at the joyous carnival.
"The Sphinx": words of table entertainment by Dibdin. 647 (30962, f. 96). For music, *v.* A gard'ner I be; Again the willing trump; All who of Britons; Come round me, ye husbands; Did you ever hear of Captain Wattle; I went to sea; Mayhap you have heard; Noted for lasses; Now we're all met; Some say topers; The ploughman whistles; Their risible muscles; Though, ladies; Though mountains high; 'Tis said that love; True friendship; Why, Jack; Ye maids.
"The spoilt favourite." *v.* "Hassan."
The spring is past: madrigal [by M. Este]. 146.
The springtime returns: song arranged by Kozeluch. 602, 604 (35279, ff. 5, 12).
The squirrel that jingles his bells; fr. table entertainment by Dibdin. 645.
"The Stadtholder" (18th cent.). 201 (284).
The standard of England: song by S. Wesley. 575.
"The Star at Lewes" (18th cent.). 201 (190).
The star may but a meteor be; fr. opera by Balfe. 433.
The star that bids the shepherd fold: glee by Callcott. 101, 105.
The stars of the night: song by J. Percy. 578.

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"The storm": incidental music (arrangement), by Gillier. 289.
"The stranger": opera (1798). *v.* I have a silent sorrow; Welcome, mirth.
The streamlet that flow'd round her; fr. opera [by Shield]. 322.
"The street-sweeper." *v.* At a crossing.
"The suitors." *v.* We come, fair maids.
The summer, it was smiling: song by Hook. 575.
The summer's absence: ode by H. Purcell. 213.
The sun go down; fr. opera by Dibdin. 376, 378.
The sun had set: song by Hatton. 639.
The sun has made his daily span: duet by Dibdin. 89.
The sun is down: song by T. Miles. 625.
The sun is on the sea; fr. opera by W. Hawes, *etc.* 419.
The sun is sunk: song arranged by Haydn. 618.
The sun sets in night: glee by Callcott. 106.
The sun upon the Weirdlaw hill: song by Hummel. 628, 631, 633 (32189, f. 130).
The sun was sunk: song by C. Wesley. 572.
The sun, when rising: glee by T. Miles. 115.
"The surrender of Calais." *v.* Could you to battle march; I tremble to think; Little thinks the townman's wife; When I was at home.
The surrender of Lim'rick: catch by H. Purcell. 29, 37.
"The suspicious rustic": words of opera by Dibdin. 379.
"The sutor's daughter." *v.* Wilt thou be my dearie.
"The swan and the skylark": fragment of cantata by A. G. Thomas. 24.
"The sweet melody of North Wales." *v.* "Mwynen Gwynedd."
The sweetest flower: song (1615–1626). 468.
"The swing." *v.* Under the lofty trees.
"The Swiss banditti." *v.* "The maniac."
"The talisman": opera by Balfe. 441. *v.* also His lady's name.
"The taming of the shrew": opera [? by D. Purcell]. 234.
The tears of Caledonia: song arranged by Haydn. 619.
The tears of Constance: catch by T. Miles. 44.
"The telegraph." *v.* If you'll only just promise.
"The tempest": incidental music by T. A. Arne. 265. *v.* also Where the bee sucks.
—— pasticcio by J. Banister, J. Hart, and P. Humfrey. *v.* Adieu to the pleasures; Dry those eyes; Full fathom five; Where the bee sucks.
—— fragment of incidental music by Bishop. 398.
—— opera by T. Linley, jun. 304.
—— opera by H. Purcell. 307. *v.* also Come unto these yellow sands; Dear, pretty youth; Full fathom five.
—— opera by J. C. Smith. *v.* While blood.
"The tender husband." *v.* While gentle Parthenissa.
"The tenth of June" (18th cent.). 200 (169).
The thirsty earth: part-song by H. Bowman. 452.
—— duet adapted from R. Hill by E. Lowe. 55.
—— glee by Stevens. 100.
"The thistle, the shamrock and rose." *v.* In a lovely bow'r.
The thought within my breast: madrigal by T. Farthing. 126.
"The thrasher." *v.* Can any king.
The three Dukes of Dunstable. *v.* "A Fool's Preferment."
"The tiger" (18th cent.). 201 (196).
The tightest lad: song by Dibdin. 605.
The time I've lost: song arranged by Hummel. 633.
The time of youth: madrigal by Henry VIII. 126.
"The tinker." *v.* A tinker all grimy.
The Titans are conquer'd; fr. table entertainment by Dibdin. 647.
"The token flowers." *v.* Damsel fair.
"The tombs in Westminster Abbey." *v.* Here lies William of Valence; In that north aisle.
The topsails shiver; fr. opera (1799). 323.
The tough wooden walls of old England. *v.* When the despots of France.
"The tour to the Land's End." *v.* "A tour," *etc.*
"The tree of health." *v.* "Zuma."
The trees are bright with shoots of green: song by Bishop. 634.
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"The trigger." *v.* How sweet is the breath.
"The triumph of virtue." *v.* So fair young Celia.
"The triumphs of Britannia." *v.* "The fortunate isles."
"The triumphs of Oriana." *v.* Fair Orian in the morn.

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"The troubadour." *v.* My arm, it is my country's.
"The troubadour's return." *v.* Pearly tears.
The trumpet's loud clangour. *v.* From Harmony; by Handel.
The trumpet's note invites to war: catch by Callcott. 88, 41.
The tuneful lark: song (1st half of 18th cent.). 560.
"The twilight serenade." *v.* Rich is the sun.
"The two gentlemen of Verona": opera by Bishop. 397.
"The two Violettas." *v.* "Don John."
"The unfortunate joke" (18th cent.). 201 (218).
"The unnatural brother." *v.* For you who are rid.
"The valleys of the deep." *v.* Our merry ship.
"The veiled lady." *v.* "Diadeste."
The very bees: catch by [? W.] Hayes 37.
"The vicar of Bray." *v.* In good King Charles' golden days.
"The vices": masque by G. Jeffreys. *v.* Say, Dance.
The viot'ry 's gain'd: catch [? by Dibdin]. 48.
"The villa." *v.* Lucy's delight.
"The village blacksmith." *v.* Under a spreading chestnut-tree.
"The village dance." *v.* O footsteps.
"The villain": words of opera by Dibdin. 880. For music, *v.* Away with fear; Blest with your charms; My dearest friend; Thus do we ev'ry eve; You may remember; You may talk. *v.* also "The cottage."
"The vintagers": opera by Bishop. 395.
"The virtuous wife": opera by Clark. 231.
The voice of our country; fr. opera by Balfe. 432.
The voyage from Toulon to Brest. *v.* Monsieur Tourville.
"The wags": words of table entertainment by Dibdin. 647 (30958, *passim*; 30960, f. 198; 30962, f. 116; 30967, f. 56). For music, *v.* Jack dances; One negro; Patrick O'Row; Two real tars; What song; Would you hear; Young Shenkin.
"The waits." *v.* Fa la la; by Savile.
The wanton god: song (after 1774). 570.
—— (18th cent.). 201 (195).
The war 's begun; fr. table entertainment by Dibdin. 646.
The warrior has donn'd his coat of mail: song by T. Miles. 625.
"The war-song of the men of Glamorgan." *v.* "Triban gwŷr Morganwg."
"The watch-fire." *v.* As the night-guard I keep.
"The waterfall." *v.* In summer calmly gliding.
"The watery grave." *v.* Would you hear.
"The way to build a boat." *v.* With their armour.
The wealthy fool: song (1789). 575.
The weary pund o' tow: song arranged by Hummel. 682.
—— *v.* also He 's far awa'.
The weather, the land; fr. table entertainment by Dibdin. 646.
"The wee, wee man." *v.* O bonny was yon rosy briar.
"The welcome." *v.* The winter is o'er.
"The western lass." *v.* "The bath."
The western sky: duet by C. Wesley. 72.
The wheel of fortune: madrigal (early 16th cent.). 124.
"The whim" (18th cent.). 200 (127).
"The whim of the moment": words of table entertainment by Dibdin. 647 (30958, f. 191b; 30962, f. 214). For music, *v.* Arm'd with javelin; Be it known to all; From prudence; Go, patter; I am a jolly fisherman; I am the world's epitome; Of all sensations; Smiling grog; Spangled green; The grey-ey'd Aurora; 'Tis said, we vent'rous die-hards; What though from Venus; Yanko, he tell.
"The whirling of the spinning-wheel." *v.* "Troiad y troell."
"The white cockade": Scotch tune (18th cent.). 207.
—— *v.* also A Highland lad; My love was born.
The white delightful swan: madrigal [by O. Vecchi]. 152, 177, 186.
"The white mountains of Snowdon." *v.* "Eryri wyn."
The white sweet-singing death: madrigal (after 1604). 144.
The white-rob'd hours: song by S. Wesley. 638.
The whitest snow: madrigal by A. Ferrabosco. 149.
"The widow." *v.* I keep my horse.
"The Will o' the wisp": words of table entertainment by Dibdin. 647 (30959, f. 14). For music, *v.* On Olympus' blue summit; The poet says that love.
"The willow." *v.* As I slept.
"The willow hymn": song arranged by Haydn. 620, 621 (35275, ff. 6b. 20b).
"The willow-tree." *v.* How now, shepherd, what means that.
The wily, wily fox: catch by Nelham. 30, 37.

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"The Winchester wedding." *v.* "The Lancashire witches."
The wind blew hard; fr. table entertainment by Dibdin. 644.
The wind blows out of the west: catch [by T. Ravenscroft]. 36.
The winds and waves were struggling: song by J. Barnett. 629.
The wine that I so dearly got: madrigal by A. Ferrabosco. 186.
The winter is o'er: cantata by Bishop. 22.
The winter is over and gone: song by T. Miles. 624.
"The winter-rose." *v.* O the soft bloom.
The wise man hath told us: catch by Gorton. 27.
The wise men were but seven: catch by W. Lawes. 29, 37 (31462, f. 26), 38, 46.
"The wish." *v.* Ambition never; Bear me hence.
"The wives' victory": incidental music (arrangement), by Finger. 239.
The woodbine, Flora, does decay: madrigal by Hilton. 191 (31419, f. 8).
"The woodcutters": opera by W. Linley. 410.
"The woodlark" (18th cent.). 202 (335).
"The woodman": opera by Shield. *v.* By her own lovely self; O fear not; The streamlet that flow'd; There's a something; When first I slipt.
"The workhouse nurse." *v.* Take the child.
"The world in the moon": pasticcio by Clark, *etc.* 321.
The world, my dear Myra: song by S. Wesley. 638.
The world's a good thing; fr. table entertainment by Dibdin. 645.
"The worm-doctor" (18th cent.). 201 (224).
The wretch who in chains waits; fr. opera by Dibdin. 377.
The yellow-hair'd laddie. *v.* In April, when primroses.
"The Yorkshire buffs" (18th cent.). 202 (369).
"The Yorkshire Feast song." *v.* Of old, when heroes.
The young lady's fancy (18th cent.). 202 (374).
The young trovatore; fr. opera by Balfe. 427.
Thee the voice, the dance, obey: glee [? by Callcott]. 105.
Their groves of sweet myrtle: song arranged by Kozeluch. 601, 603 (35278, ff. 8b, 16b, 26).
Their risible muscles; fr. table entertainment by Dibdin. 644.
Θέλω λέγειν Ἀτρείδας: song by Lodge-Ellerton. 627.
"Thémire": opera by Duni. *v.* Non! Rien n'est si beau.
Thémis, de tes arrêts: song (after 1744). 551.
Then fare thee well: song by Bishop, *etc.* 626.
Then for a boat. *v.* Upon a summer's day.
Then let us all in friendship live: glee (1771–1803). 100.
Then smile on me. *v.* O Sally.
"Theobald's Row" (18th cent.). 199 (46).
Théobon brutalisé: song (after 1744, *etc.*). 532, 557 (King's 330, f. 176b).
Théobon se désespère: song (after 1744). 540.
There are a sort of rogues: catch (1682–1690). 27.
There are, by fond mamma supplied: glee by S. Wesley. 117, 119.
There be none of beauty's daughters: song by Lodge-Ellerton. 627.
There behold the mighty bowl: duet [? by S. Webbe]. 85.
There came three merry men: glee by T. Miles. 115.
There came to the beach: song arranged by Haydn. 618.
There careless thoughts. *v.* From Citheron.
There comes a time: song by Beethoven. 626.
—— song arranged by Bishop. 626.
There Ganymede is wrought: madrigal by Immyns. 172.
There is a flow'r. *v.* I love, I love.
There is a jewel: madrigal by Wilbye. 187.
There is a lad in our town: song by Bishop. 634.
There is a lady sweet: part-song by Ford. 453.
There is a sigh: song by M. Kelly. 628.
There is none: song by J. Wilson. 477, 480.
There is strange music: glee by W. Linley. 116.
There lies a pudding: catch [by T. Ravenscroft]. 36.
There liv'd a carl: song arranged by Kozeluch. 603, 604 (35279, f. 7b).
There liv'd a man in Baleno-Crazy: song (early 19th cent.). 578.
There 's a bliss beyond all: song by Lodge-Ellerton. 628.
There 's a difference: glee (1775–1822). 102.
There 's a something in kissing; fr. opera [by Shield]. 322.
There 's auld Rob Morris: duet arranged by Haydn. 92, 93 ;—by I. Pleyel. 87 (35278, f. 2; *etc.*).
There 's cauld kail in Aberdeen: song (late 18th cent.). 595.

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There 's cauld kail in Aberdeen: song by J. Barnett. 629.
There 's nae luck. *v.* But are ye sure.
There 's not a grove. *v.* If the deep sighs.
There 's not a look: song arranged by Kozeluch. 608.
There 's nothing that I hear: song by J. Gamble. 496.
There 's nought but care. *v.* Green grow the rushes; by Haydn.
There 's the daisy: song by J. Barnett. 629.
There 's thousand shapes: song by J. Gamble. 497.
There 's Will of the Mill: duet by Bishop. 96.
There was a lass, they ca'd her Meg: song (late 18th cent.). 595.
—— song arranged by Haydn. 619.
—— *v.* also Welcome here again.
There was a shepherd's son: song arranged by Haydn. 621 (35275, ff. 13, 14, 26; *etc.*).
There was an invisible fox: catch by Hilton. 35.
There was an old man at Waltham Cross: catch by Hilton. 26.
There was an old woman: song (1828). 578.
There were three cooks: catch by Hilton. 30, 37.
There, where I saw her lovely beauty: madrigal by Wilbye. 151, 185.
These are the cries of London: catch by Cobb. 37 (31462, f. 38), 40.
These emmets, how little they are: part-song by T. Miles. 455.
These rural shades: song arranged by Haydn. 619.
These that be certain signs. *v.* Questi che indizio fan.
These two full hours: song by [W.] Hall. 484.
"Thésée": opera by Lully. 237. *v.* also Cessez, charmante Eglée; L'amour plait; Les plus rudes chaines; Que l'on doit être content; Que nos prairies; Quel plaisir d'aimer; Revenez, amours; Sortez, ombres.
Thestylis, a silly man: song (after 1600). 466.
"Thétis et Pelée." *v.* Ah, ma Climène; C'est dans nos flots; La plus belle bergère; Pata pata pan; Quand les fureurs; Voulez-vous, belle Sylvie.
They bind with costly pearls: song by Balfe. 686.
They call me Mistress Gravity; fr. opera by Dibdin. 377.
They call me the lassie with bonnie blue eyes: song by Hook. 616.
They fell devoted but undying: song by Lodge-Ellerton. 627.
They 're phantoms all; fr. opera (late 18th cent.). 360.
They say that Jocky 'll speed weel: song (late 18th cent.). 596.
They tell me; fr. opera by Balfe. 423.
They tell me I am grown too proud: song by Hook. 615.
They tell me I'm mad; fr. table entertainment by Dibdin. 645.
They who trust in womankind: canon by Eisenhofer. 11.
Thickest night: song arranged by Haydn. 619.
Think, my Phyllis: duet by Savage. 74.
Think not, dear love: song (2nd half of 17th cent.). 493.
Think not, dear Phœbe: glee (late 18th cent.). 104.
Think not that I will; fr. opera [by F. Conti.]. 248.
Think not true pleasure: glee by [J.] S. Smith. 109.
Think of me: song by S. Wesley. 623.
Think on me: quartet by D. Bruguier fr. Stevenson. 459.
Think on your friend: quartet by Hummel. 459.
Think, when the bells do chime: part-song (1868). 456 (2).
Thinkst thou, Kate, to put me down: part-song [by R. Jones]. 451.
—— song [adapted fr. R. Jones]. 468.
Thionville. *v.* Ribaudon suit.
This ale, my bonny lad: catch by Cranford. 30, 37 (31462, f. 30), 39, 46.
This cap I'm trimming: song by Dibdin. 605.
This earth is the planet: song arranged by Hummel. 633.
This ender night I heard a wight: madrigal (early 16th cent.). 124.
This fond bosom's dearest treasure; fr. opera by Stevens (?). 371.
This gentle day dawns: madrigal (1501). 125.
This is the house that Jack built: song by S. Wesley. 623, 626.
This magic belt; fr. opera by Dibdin. 374.
This pail of milk; fr. opera by Dibdin. 374.
This song goes hard: catch by Hilton. 32.
This story fell out; fr. opera by Dibdin. 377.
This strange emotion; fr. opera by Dibdin. 377.
This, this, my lad; fr. opera by Dibdin. 377.
This, Thyrsis said. *v.* Phyllis, a herd-maid.
This tomb be thine: glee (1779–1823). 105.
—— round by W. Hayes. 29, 37, 40.

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This tyrant queen: madrigal (18th cent.). 170.
This world 's but a trouble (18th cent.). 199 (86).
"Thomas and Sally." *v.* Let fops pretend; Well met, pretty maid.
"Thomas, I cannot" (18th cent.). 199 (66).
"Thomyris." *v.* Love would invade; Since in vain.
Those dainty daffodillies: madrigal by Morley. 174 (31413, f. 63).
Those evening bells: song by Stevenson, *etc.* 626.
Those gaudy trinkets: duet by [T. A.] Arne. 85.
Those gay . . . : glee by Callcott. 106.
Those I do sing: madrigal (early 16th cent.). 124.
Those lovers only happy are: song by W. Lawes. 473.
Those spots upon my lady's face: madrigal by Weelkes. 152, 183.
Those sweet, delightful lilies: madrigal by Weelkes. 184.
Thou and I and Amyas: madrigal by [W.] Cornish. 126.
Thou art but young: madrigal by Wilbye. 183.
Thou art gane awa': duet arranged by Kozeluch. 87 (35278, ff. 8b, 16b, 24b; *etc.*).
Thou art love's flaming sun: song by J. Gamble. 497.
Thou art love's sun: song by J. Gamble. 476, 497.
Thou art love's tree: song by J. Gamble. 497.
Thou art love's tyrant: song by J. Gamble. 497.
Thou bringst her home. *v.* Sleep, sleep, mine only jewel.
Thou canst not know: song by Lodge-Ellerton. 627.
Thou cruel fair, ah, why delay: madrigal by T. Miles. 191.
Thou happy wretch: glee by S. Wesley. 119.
Thou has left me ever, Jamie: song by T. Miles. 624.
Thou hast left me for another: song by T. Miles. 625.
Thou hast play'd: song (late 18th cent.). 596.
Thou knowest, my dear Lumpkin; fr. table entertainment by Dibdin. 645.
Thou know'st thou lov'st me: song by J. Gamble. 476, 497.
Thou ling'ring star: song arranged by Haydn. 617.
Thou marvel'st much: madrigal by Nicholson. 140.
Thou may'st be proud: song by Hilton. 476.
Thou 'rt gone awa': song by Hook. 615.
Thou shepherd, whose attentive eye: trio by H. Lawes. 652.
Thou soft-flowing Avon; fr. ode by T. A. Arne. 221. *v.* also 396.
Thou that excellest: song by W. Lawes. 473.
Thou thinkst thou'rt mighty witty; fr. table entertainment by Dibdin. 646.
Thou, to whom the world unknown: glee by W. Linley. 111.
Thou, to whose eyes: trio by W. Jackson of Exeter. 655.
Thou wast lovely to my sight: song by Bishop. 634.
Though Amaryllis dance: madrigal by Byrd. 153.
Though cold are our hills: song [by Callcott]. 574.
Though doubts and fears; fr. table entertainment by Dibdin. 647.
Though envious old age; fr. opera by Galliard. 384.
Though feeble be the poet's lay: song by Hook. 616.
Though fortune cloud; fr. opera [by Shield]. 318.
Though from thy bank: glee by Stevens. 103.
Though I am in my teens: song by Hook. 616.
Though I be brown: madrigal (after 1613). 150.
Though I'm now in younger days: part-song by T. Miles. 455.
Though, ladies, to you; fr. table entertainment by Dibdin. 646.
Though me you do disdain: madrigal by Hilton. 191 (31419, f. 6).
Though mountains high; fr. table entertainment by Dibdin. 644.
Though my carriage be but careless: madrigal by Weelkes. 191.
Though my torment far exceeds: trio by H. Lawes. 652.
Though our pockets are out: duet by J. Blundeville. 57.
Though our town be destroy'd: part-song by Blow. 452, 453.
Though over all mankind besides; fr. opera [by Leveridge]. 249.
Though pleasure 's easily defin'd; fr. table entertainment by Dibdin. 645.
Though some say that youth: madrigal (*temp.* Henry VIII.). 126.
Though that men do call it dotage: madrigal by Henry VIII. 126.
Though that she cannot redress: madrigal (early 16th cent.). 123.
Though the poets of yore: song by Hook. 615.
Though the summer may have roses: chorus arranged by Bishop. 51.
Though thou depart. *v.* Farewell, my joy.

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Though time hath torn: madrigal (after 1611). 147.
Though 'tis all but a dream: song by Bishop, *etc.* 626.
Though to conquer proud love is preparing; fr. opera [? by Gasparini]. 248.
Though we enquire: song [? by J. Gamble]. 476, 497.
Though you are young: song [by Campion]. 468.
Though you determine not to love: song adapted from H. Hyde (?) by E. Lowe. 479.
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Willst du, mein Leben: song (1711). 509.
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Wilt thou gang with me. *v.* There's the daisy.
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Within an arbour: madrigal by Morley. 167, 170.
Within this cot: glee by T. Miles. 115.
Within this tomb: catch (late 18th cent.). 41.
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"Wives by the dozen." *v.* O death, how thou spoilst.
Wo durch dunkle Buchen-gänge: song (late 18th cent.). 599.
Wo seid Ihr hin: song by Hurka. 599.
Woe is me! What maun I do: song by Paisible. 487.
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Wohl dem der weit von hohen Dingen: song (1640). 472.
Wohl und Weh: song by [P.] Enslin. 598.
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"Woman's wit": opera by William, Lord Byron. 232.
Women, dear sir; fr. opera by Dibdin. 378.
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Woo her and win her; fr. masque by Campion. 405 (words).
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Would you know where freedom 's found: glee by Dibdin. 113.
Would you taste the noontide air; fr. opera [by T. A. Arne]. 347.
Would you the fairy regions see: glee by W. Linley. 116.
Wouldst error leave; fr. opera by Dibdin. 376.
Wounded I am: madrigal by Byrd. 169 (23626, f. 30).
Wreath the bowl with flow'rs: glee by Lodge-Ellerton. 117.
Wretched Albinus: madrigal (after 1613). 150.
"Wyres Ned Puw": song arranged by Haydn. 620 (no. 20), 621 (35275, ff. 5b, 19b).

Y allons donc, mademoiselle. *v.* La De Sève fait la rebelle.
Y allons donc, vieille eminence: song (after 1744). 556.
"Y Bardd yn ei awen": song arranged by Haydn. 620 (no. 11), 621 (35275, ff. 4, 18).
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—— *v.* also When on the mountain's lofty brow.
"Y cadly's." *v.* Of noble race.
"Y Cymry dedwydd": song arranged by Haydn. 621 (35274, f. 36b; 35275, ff. 12, 25; *etc.*).
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—— *v.* also Come, ye nice maidens.
Ya poidu: song arranged by Hummel. 632.
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Ye banks of dark Conway: duet arranged by Kozeluch. 87.
Ye barren rocks: glee by Callcott. 105.
Ye beauteous nymphs: glee by Callcott. 107.
Ye birds for whom I rear'd: catch by Battishill. 31.
Ye bold sons of Nimrod: song by Hook. 615.
Ye Britons, rejoice; fr. table entertainment by Dibdin. 647.
Ye cats, that at midnight: part-song by H. Bowman. 452.
—— song by J. White. 481.
Ye cruel gods: song [by W. G., 1682–1690]. 484.
Ye crystal fountains: duet by Callcott. 85.
Ye darksome woods: glee (beg. 19th cent.). 113.
Ye distant spires: glee by Callcott. 106.
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Ye fiends and furies: song by W. Lawes. 473.
Ye flow'ry plains: song (late 18th cent.). 597.
Ye gales that gently wave the sea: song arranged by Kozeluch. 602, 604 (35279, ff. 6b, 13).
Ye gen'rous arts: ode by Pepusch. 216.
Ye gentle muses: glee by T. Miles. 115.
Ye good fellows all; fr. opera (1744 ?). 347.
Ye happy nymphs: song by Hook. 573.
Ye learned, wise mortals: catch by — Hughes. 40, 46.
Ye little birds, that sit and sing: song by Hatton. 639.
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